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PORTRAIT OF GUSTAV III BY ALEXANDER ROSLIN
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A CHEVALIER OF THE ORDER OF SAINT ESPRIT ATTRIBUTED TO NATTIER 41
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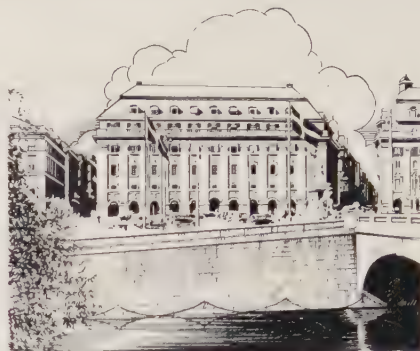
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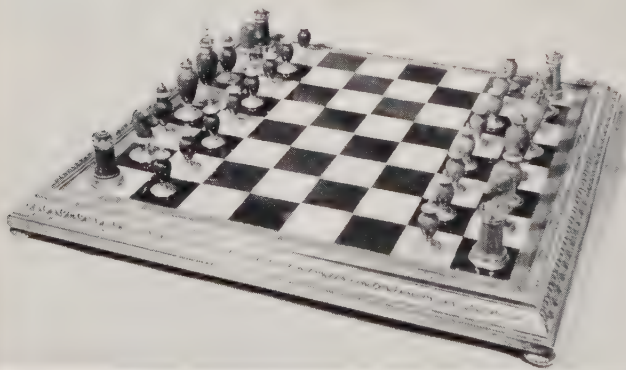
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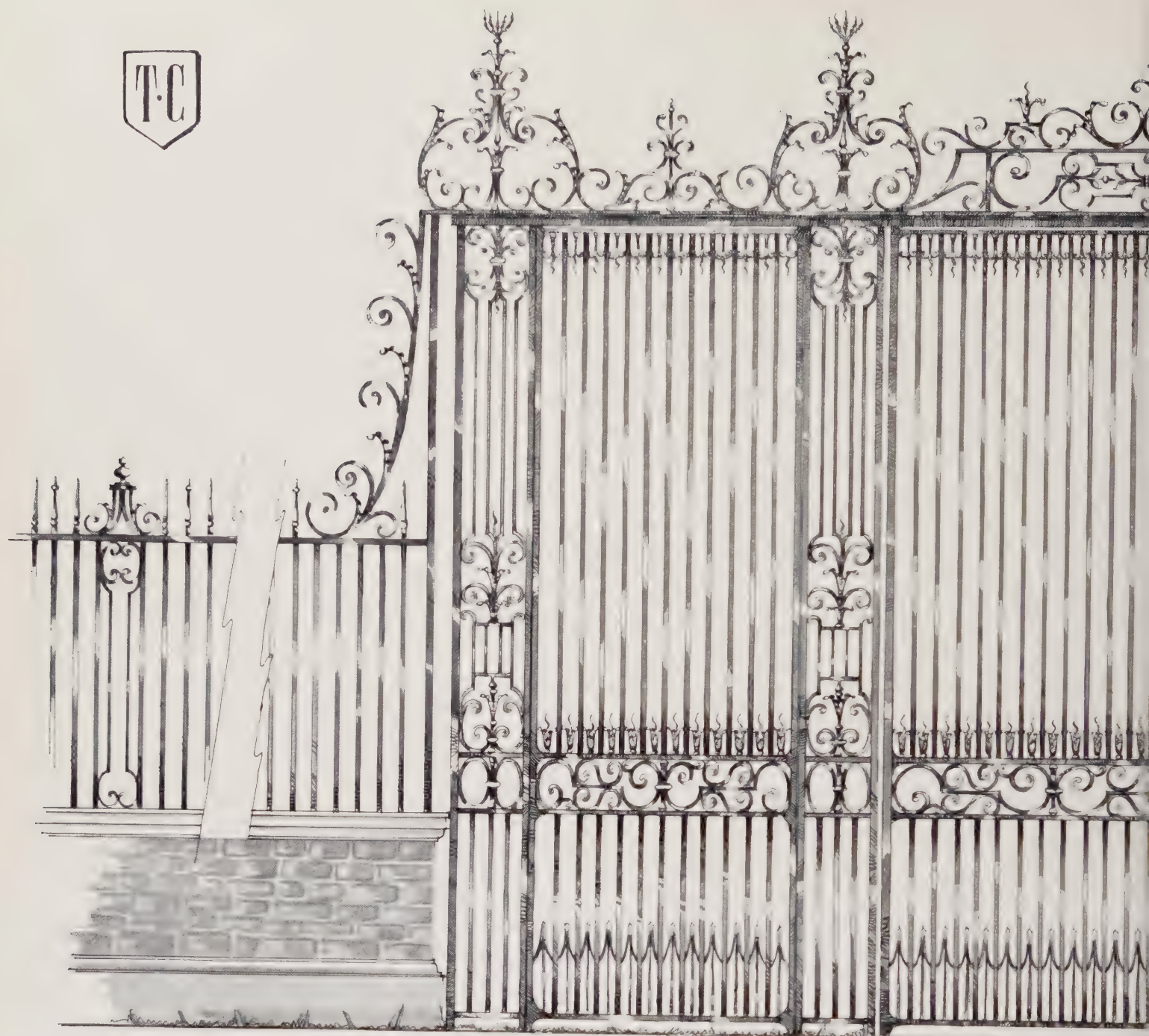


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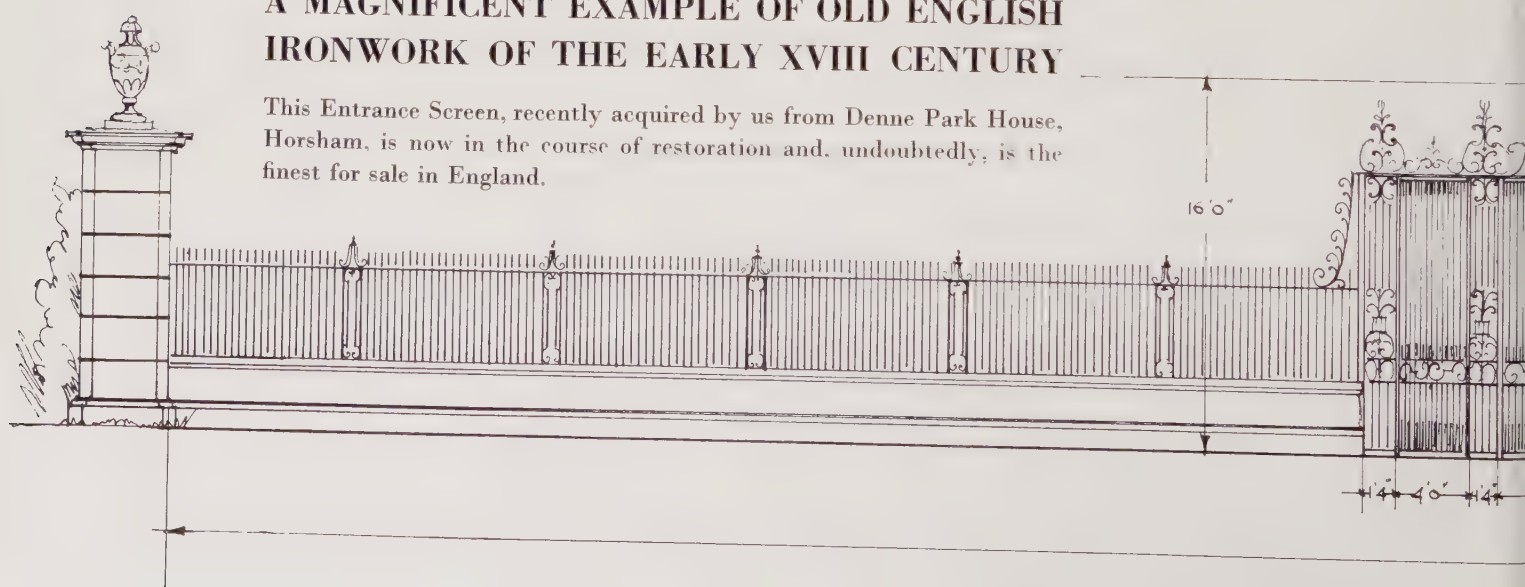
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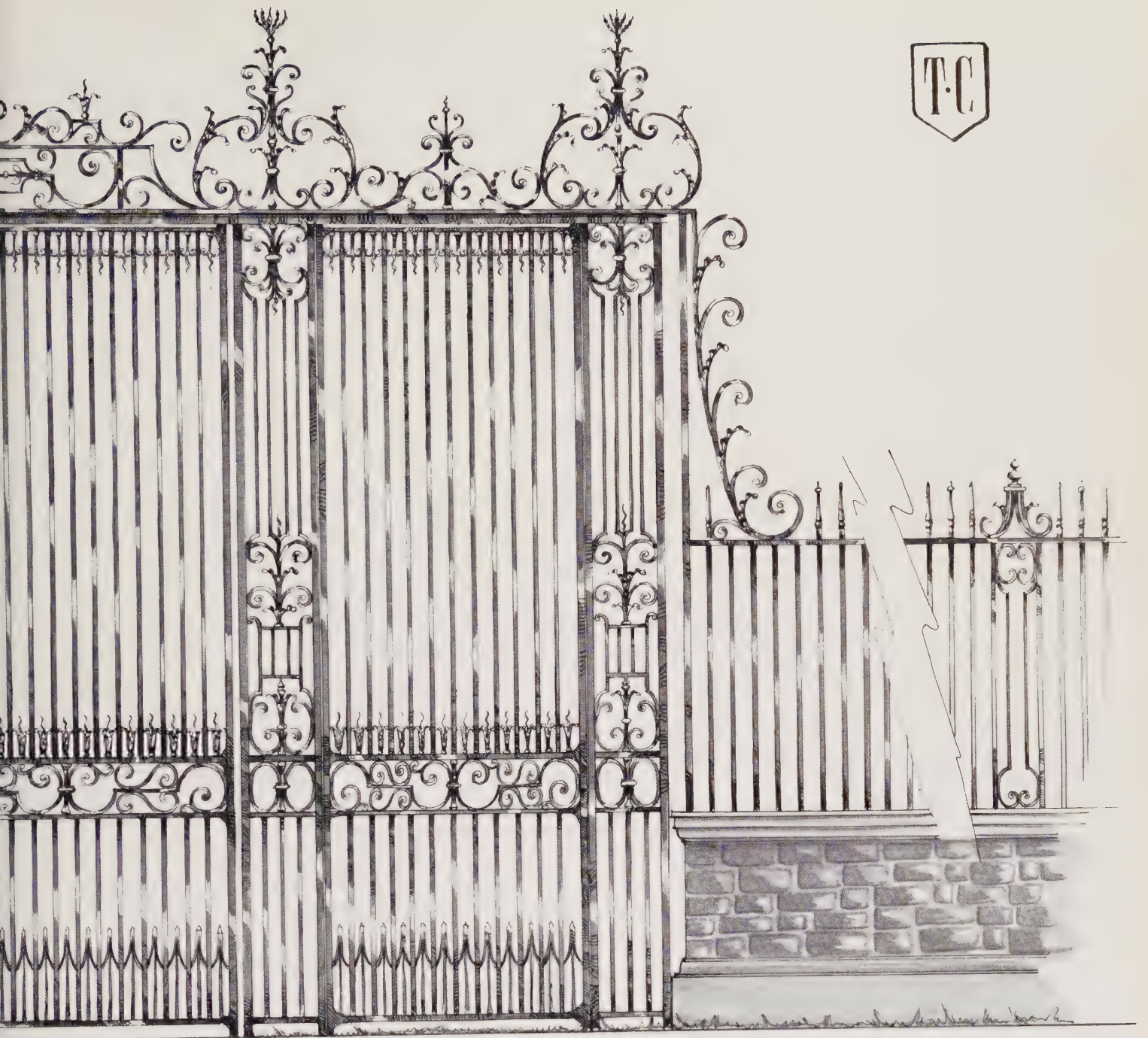


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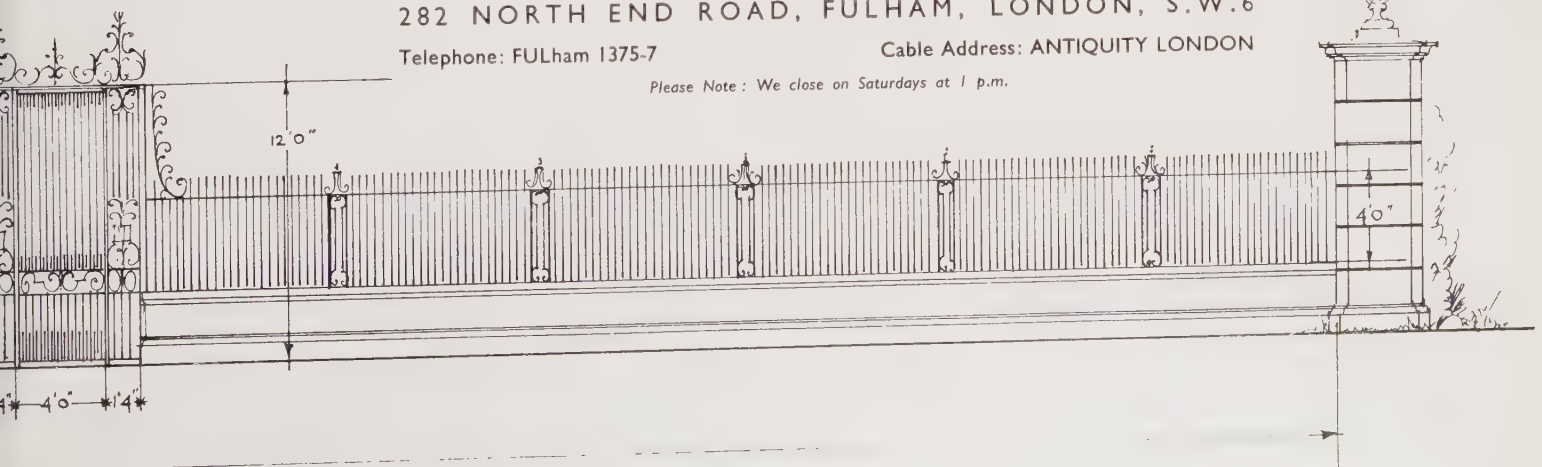
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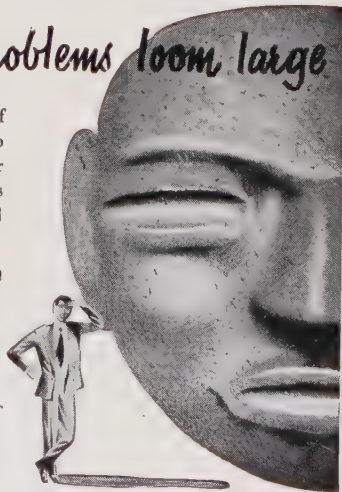
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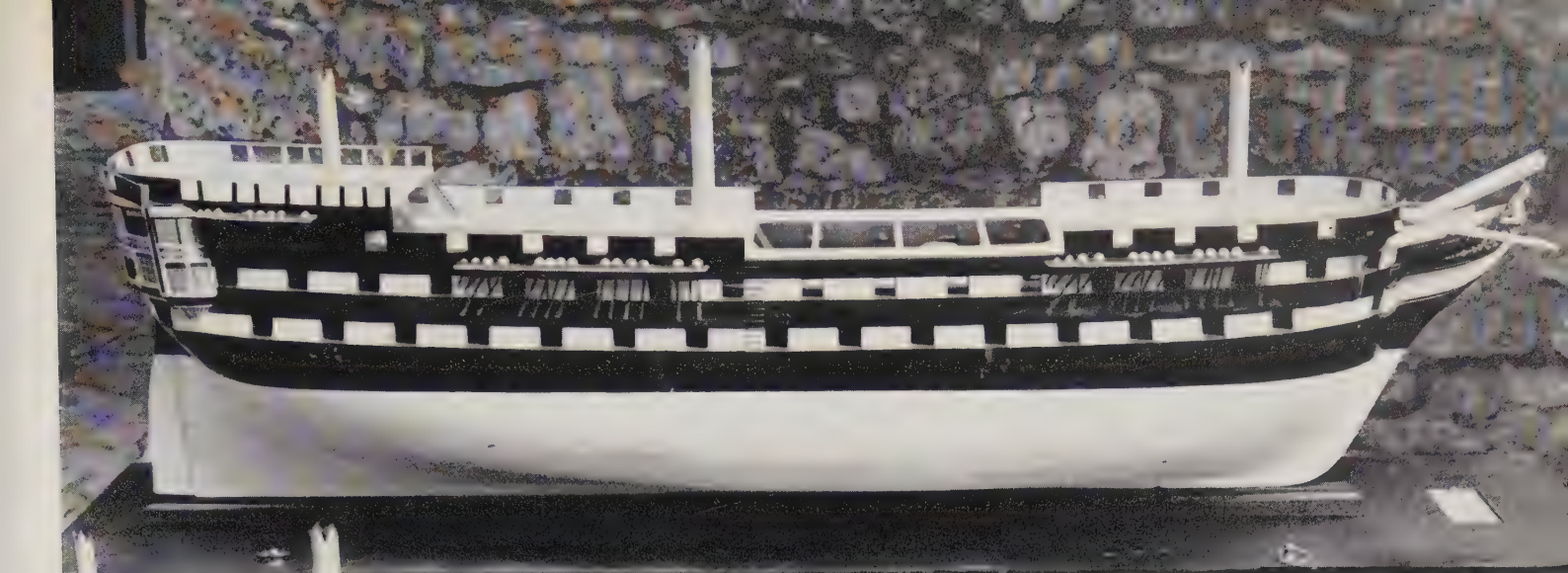
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Below, left to right:

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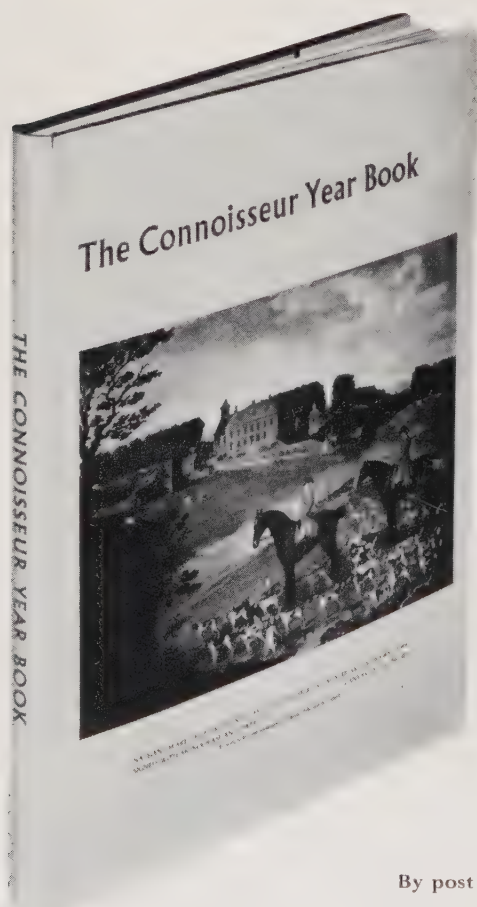
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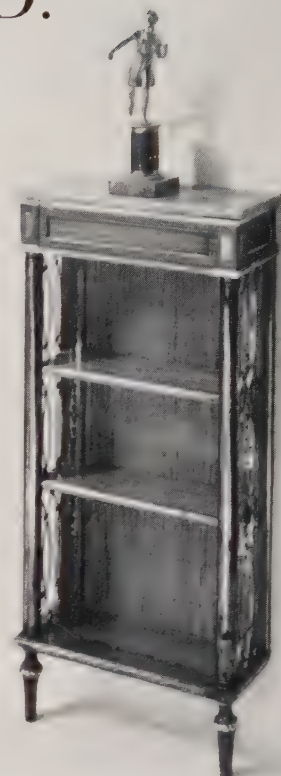
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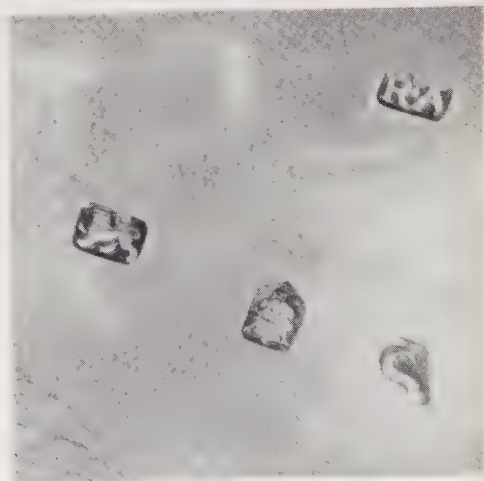
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Above: Circular Salver made in London 1733, by Robert Abercromby. Diameter 20½ inches. Weight 130 oz. The engraving is original.

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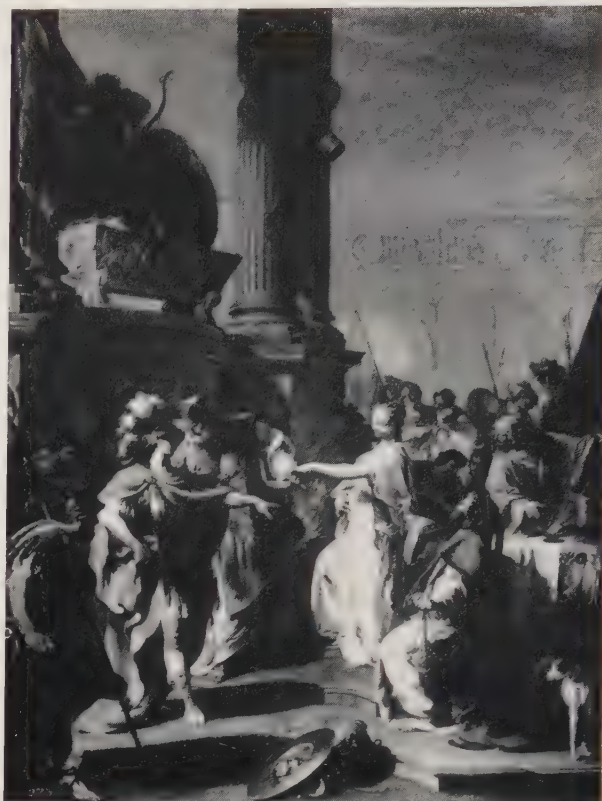
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LIX

THE BRITISH ANTIQUE DEALERS' ASSOCIATION

WILLIAM FRANCE

PRESENT day research has thrown some light on Thomas Chippendale's contemporaries in the cabinet making world, but much must remain to be discovered, we hope, in the future.

William France first appears as being among the Royal Tradesmen in the year 1765, he was a near neighbour of Thomas Chippendale and is known to have co-operated with both Chippendale and Robert Adam over the furnishings of Lord Mansfield's house at Kenwood.

The charming little Reading Table illustrated, was in fact executed by France for Kenwood, and it makes an interesting sidelight on antique values to consider that when new this table was charged to Lord Mansfield at £6 14s.



READING TABLE OF CARVED MAHOGANY.
Made by WILLIAM FRANCE in 1770.
*Reproduced by kind permission of the Victoria and Albert Museum.
Crown Copyright.)*

One cannot help wondering what value would be put on it today were it to appear in one of London's Fine Art Auction Rooms.

In 1770 we find William France referred to as 'the late William France', but records exist at around that date of the firm of France & Beckwith, which towards the end of the century becomes Beckwith & France, which firm continued until as late as 1810, when they were still supplying furniture to the Queen's House in St. James's Park (Buckingham Palace).

It may perhaps be presumed that this continuation of the name of France in the cabinet trade came about through France's son, Edward, who is described in contemporary documents as an 'Upholder'.

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Foreword

to an Issue devoted to the Arts of Sweden

BY KARL ASPLUND



Dr. Karl Asplund holds a unique position in the art world of Sweden. A distinguished art-historian and an authority on paintings and engravings, he has contributed to international knowledge of Swedish art history in numerous monographs and articles, displaying a keen eye and a literary accomplishment, which is natural for one of Sweden's foremost poets of this century. Dr. Asplund has also, from 1929 to 1953, directed the affairs of Bukowskis Konsthandel, the leading Stockholm firm of art auctioneers.

IN presenting this series of articles on the art and handicrafts of Sweden during the past few centuries to an international public, two questions require particular consideration. One is the general relationship of this small and remote country to the great European centres of culture, the other whether it is possible to distinguish any qualities in the application of the various period styles—such as Gothic, rococo, neo-Classicism—that may reasonably be regarded as essentially Swedish.

It is clear that this small land with its relatively late cultural development, has in the main absorbed styles from the great artistic movements beyond its frontiers—at first chiefly as a result of wars. When Scandinavians from Swedish territory took part in the wars of the Period of Migrations, large quantities of gold came to Sweden in the form of spoils. A high level of gold work was then developed in the country. Another period of strong cultural impulses from both East and West was the Viking Age. When a Swedish chieftain sat in his homestead receiving tribute from sea-forays on England, the situation could be likened to that of a little temporary Rome levying taxes on a Greek empire, while

at the same time exploiting the culture of the subject land. And when simultaneously the Swedes penetrate to the east as far down as Constantinople, art and culture were also absorbed from the East. Thus, at a time when it was first possible to speak of a Kingdom of Sweden, the Swedish Viking Age style emerged, its Irish 'dragon-coils' being launched sometime in the nineteenth century as a popular 'Swedish' style.

When Scandinavia was converted to Christianity, the new art connected with the Church was entirely dependent on organised, peaceful importation: from England, France and Germany during the twelfth, thirteenth and fourteenth centuries and from northern Germany and Flanders during the final phase of the Middle Ages. Then with the Thirty Years' War came the adoption through war of a complete new style. Later when the Swedish armies vanquished the imperial troops and took large booty, German baroque overthrew the previous Swedish styles of architecture and handicrafts. These had also been imported.

What has Sweden given in return? In this we have the contributions of single individuals. The great ones are not in the sphere of art at all; yet the botanist, Carl von Linné and the chemist, Berzelius, must be our greatest gifts to Natural Sciences, and Swedenborg to the religious life.

The question of whether there is any specifically Swedish quality in the application of the various period styles has been the subject of much discussion. Naturally we Swedes are anxious to make our own voice heard in the world's art choir. Yet there can be no hiding the fact that Swedish art during the past few centuries has been mostly of foreign inspiration: notably from Germany during the Renaissance, from France during the baroque and rococo periods, with, in the eighteenth century, English influences. Nevertheless, in all these styles Sweden has spoken in a dialect of her own, where she has not directly copied. On this question of absorption we instinctively remember, perhaps, the words of Birgitta, Sweden's only great Catholic saint. In 1370 she declared that a building should be 'smoothly made, modest and strong'. Perhaps here we have something essentially Swedish.

Straight were the swords with which Charles XII's soldiers defeated the curved sabres of Russians and Saxons. And when, at the beginning of the eighteenth century, Nikodemus Tessin the Younger built Stockholm Palace, which was to be the central point for Swedish art of that century, he replaced the ornate exteriors of the original, the Palazzo Pitti, with smooth surfaces. And when Swedish rococo silver, one of the glories of our various crafts, adopted the French Louis XV style, it was done with a restraint that was not entirely due to less lavish circumstances.

A general comparison of the stylistic features of the different Scandinavian countries would be difficult, to achieve. If we restrict ourselves to the eighteenth century it becomes easier. Comparing the Swedish style during this century with that of Denmark, which is so much closer to German influences, we find the Danish baroque more exuberant, its rococo more boldly curved, more dancing. Turning to Norway, its art in this century, is still based on the former provincial Renaissance and baroque, with distinct elements of Danish aristocratic art. Sweden has, perhaps, the strongest affinity with Classicism, with simplicity and with severity of form.



Ekolsund

An historic Swedish Country House with world-famous Chinese Collections

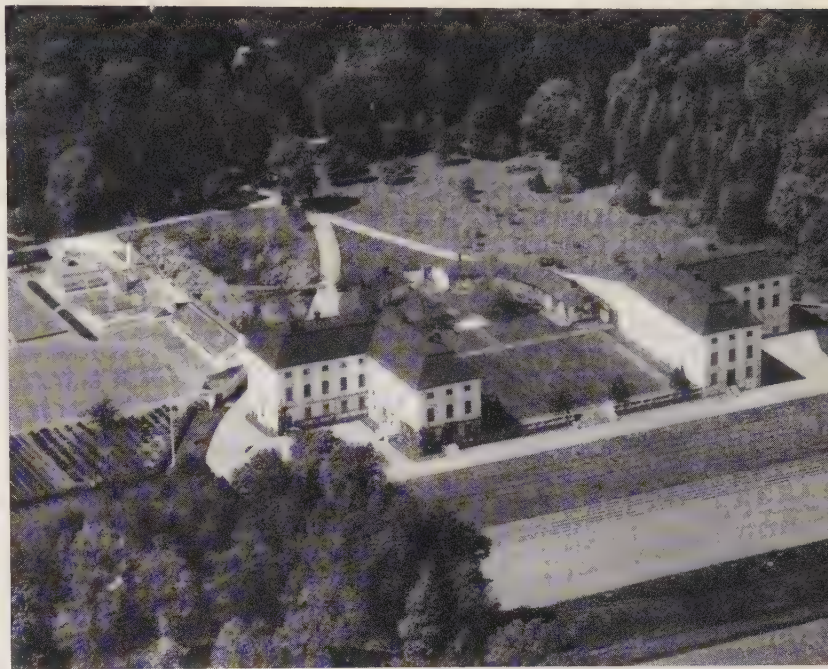
BY BO GYLLENSWÄRD

EKOLSUND CASTLE lies on Lake Mälär, about 60 kilometres outside Stockholm, in a countryside rich in mediaeval churches and historical buildings. The Folkungs had a fortress on this site in the fourteenth century, but the history of the present Ekolsund begins with Gustaf II's friend and kinsman, Ake Tott, and his son Clas, both generals in the Thirty Years' War. The two triangular wings still standing were built for them about the middle of the seventeenth century.

The architects, Simon and Jean De la Vallée and Nicodemus Tessin the Older, had planned an enormous palace on the continental scale, with park and gardens of corresponding size, laid out in the Le Nôtre style. But Clas Tott overreached himself financially, and only the first two wings, each of about forty rooms, were ever built; although a good deal of the gardens were completed. The fine system of fountains soon fell into disrepair in the succeeding centuries, and the park was re-planned on English lines in the latter half of the eighteenth century. Ekolsund came into prominence again under King Gustaf III, to whom it was given, after restoration, as a wedding gift. The work of restoration was begun in 1747, when the heavy baroque magnificence was replaced by a more intimate and lighter style, a cross between rococo and Louis XVI. Gustaf III resided here frequently both before and after his coronation in 1772. But in 1785 Ekolsund was sold to the Scottish family of Seton, who retained it until 1912.

When Dr. Carl Kempe acquired the castle in 1917, only the north wing was lived in, the other being used as a storehouse. But it was carefully and successfully restored, and the eighteenth-century interior decoration largely saved. The most beautiful Gustaf III interior, on the first floor of the main building, is the Bird Room with its colourful Chinoiserie wallpaper, Italian marble mantelpiece, sculptured mouldings and period furniture (No. 2). At the end of this room, behind the double doors, is a case containing the most important gold and silver objects in the collection (No. 3). The adjoining room, the Silver Cabinet (No. 4) is in German blue and silver rococo. The walls are covered, as in Gustaf III's time, in silk moiré in couleur d'huître, with a glass case containing rare Ming porcelain in the beautifully framed wallspace between the windows. Another room with typically 1760 decoration is the Dining Room, a bright, summery room with tall, blue ovens (a Swedish invention of 1767) along the inner wall, and furniture in the English style, but painted in the light colours typical of eighteenth-century Sweden (No. 5). Gustaf III's portrait hangs between the windows. The adjoining Guard Room has panelling, a beautiful eighteenth-century fireplace and a wall clock with Gustaf III's monogram. The King's Bedroom is on the ground floor, with an exquisite bed-alcove and direct entrance from outside. Some of the guest rooms at the end of this wing also have eighteenth-century decoration. The baroque is mainly restricted to the Entrance Hall and staircases, but it lends weight and balance to the whole structure.

The important collections of Chinese gold and silver, which are known in the West, illustrate the history of this type of art from fifth century B.C. to the eighteenth century A.D.



1

(Above) Ekolsund, and the land which immediately surrounds it. In the eighteenth century it was given to King Gustaf as a wedding present. (Below) This 'Bird Room' is hung with eighteenth-century Chinese wallpaper and the double doors disclose a cabinet containing the gold and silver objects seen in No. 3.

2





4. Adjoining the Bird Room is this Silver Cabinet decorated in German blue and silver rococo. The furniture dates from the third quarter of the eighteenth century.

5. Another room at Ekolsund with typical decoration of the 1760's is the Dining Room. The tall, blue ovens in the corners are a Swedish invention of 1767.



6. The Museum Room. This is decorated in white, with pale yellow carpeting, grey velvet to the table top and blue upholstery on the walnut chairs.



The most remarkable part of Ekolsund today, however, is not the building, but the collections assembled there. Dr. Kempe has for more than thirty years assembled a vast collection of East Asiatic art. He has specialised in three main branches, monochrome porcelain and stone-ware, precious metals, and glass. The walls of the Museum Room (No. 6) are entirely covered with glass cases containing tastefully arranged Chinese ceramics. The room is harmoniously and appropriately furnished with a white ceiling and white frames to the cases. The latter are lined with unbleached linen, pale yellow carpeting, grey velvet to the table top, and blue upholstery on the walnut chairs. The collection is arranged to illustrate the development of porcelain from T'ang (618-906 A.D.) through Sung (960-1279) and Ming (1368-1644) to Ch'ing (1644-1912).

Perhaps the most impressive pieces is the collection of more than one hundred items of T'ang porcelain, at present the most complete of its kind in the West (No. 7). The number of different objects and variations of form in this earliest porcelain is astonishing—bronze and silver forms beautifully translated into the new material, which was obviously technically fully finished at the very beginning of T'ang, and borrowed then either from earlier Chinese models or even more from Persian and Indian. Bowls, wine-cups and stem-cups, jugs, dishes and three-footed platters are among the Persian items: while bottles, almost globe-shaped pitchers and boxes, and lotus-shaped dishes and cups, originate from India. Characteristic of most of these objects are the strong, often swelling contours and the well-balanced proportions. All pieces are in a remarkable state. The work of the Swedish research worker, Gustaf Lindberg, into this T'ang porcelain (the so-called Hsing-yao) has helped us to follow its main lines of development. Indeed the technical and aesthetic mastery shown by the Chinese 1100 years before Europe could produce the material at all is astonishing.

Towards the end of the T'ang period the Chinese began to use flower shapes more extensively for bowls and dishes—usually the lotus flower, which was indicated round the sides of a bowl, but in some cases the mallow and trillium (No. 8). A few dark-glazed vases and jugs provide a splash of colour among this white porcelain. At the opposite end of the room is the olive-green T'ang stone-ware known as Yüeh-yao, in which flower shapes are extensively used, both in form and as decoration. Small animals and human beings are also frequent, often revealing the strongly-developed Chinese sense of humour.

The Yüeh-yao leads straight on to the next stylistic period in ceramics: Sung—the classical period in Chinese art. This is represented in the Kempe Collection by the exquisite Ting-yao and Ch'ing pai (Nos. 9, 10 and 11). In place of the powerful energetic forms of the Hsing-yao, the Ting-yao has the delicate elegance of flower petals. The ornamentation—perhaps a pool with lotus flowers and swimming ducks, graceful trailing plants and dragons—shows faintly through the cream-coloured glaze, or the details formed into patterns with lucky flower- and animal-symbols executed in relief. Pattern now plays a different part to that during T'ang, yet is never allowed to encroach on the basic shape. All the foreign stylistic features that entered during T'ang have now been assimilated, and naturalistic flowers, birds and animals appear side by side with archaic motifs borrowed from pre-historic bronzes and jades.

Much the same shapes and ornamentation occur in the Ch'ing pai, but here the glaze is a delicately shaded blue: like the sky after rain, as the Chinese would say. The finest bowls are so thin that they seem hardly more than a veil of glaze. Variation of types is even greater in Ch'ing pai than in Ting-yao,

and the Kempe Collection is excellently represented in both.

Just as Ting-yao was a continuation of the T'ang porcelain, so Yüeh-yao developed in the Sung period into Lung Ch'üan, the green-glazed stone-ware known in Europe as celadon. This takes more massive forms than the light porcelain, and the sides of the bowls are often adorned with a wreath of lancet-shaped lotus leaves, with a lotus-spray incised in the bottom. But decoration is economically used, main emphasis being on the thick, soft glaze, which at its best recalls the texture and colour of jade. This group of stone-ware also includes the Kuan ware, the glaze of which gives the impression of different kinds of stone in various shades of grey. The crazing is intentional and imitates the fissures in the stone. This stone-ware cabinet is the subject of much discussion, since it contains specimens of all periods. Moreover the Ming and Ch'ing imitations of Kuan are so skilful that it is almost impossible to distinguish them from the Sung originals.

Since the Kempe Collection specialises in monochromes, Ming porcelain is represented almost entirely by the white Ch'ing-tê-chên, often clearly related to T'ang forms. Ming is really a renaissance of T'ang and contacts with western and central Asia were renewed even during Yüan. Jugs and vases once more borrow their forms from Persian and Turkish metal vessels, and Buddhistic emblems and symbols occur frequently in the ornamentation. Ming decoration is frequently cut into the body, if the article is thick, or painted in white slip, if it is thin. In either case it is the so-called an-hua, or secret decoration, that can only be seen clearly through the glaze in a strong light, and demanded incredible skill and artistry. The all-white Fukien porcelain, usually with a faintly bone- or cream-coloured glaze, began to be made under Ming, if not earlier, and was highly valued in eighteenth-century Europe under the name of Blanc de Chine. The Kempe Collection contains a large number of first-class pieces: figures of Buddha, wine-cups and vessels based on archaic bronzes. But Fukien porcelain is very hard to date.

The all-white porcelain made at Ching-tê-chên in the

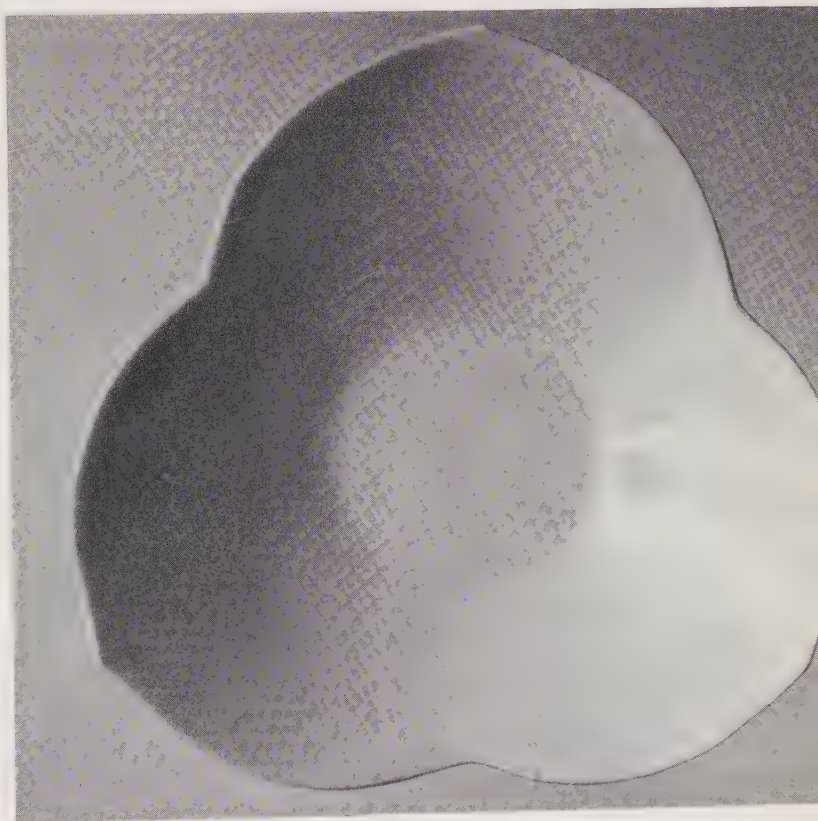
8. This T'ang bowl is exquisitely formed in the shape of a trillium.

7. A group of T'ang porcelain in one of the wall cases in the Museum Room. Here there are more than one hundred T'ang pieces, which together make this collection the most complete of its kind in the West.



seventeenth and eighteenth centuries can also be studied with advantage at Ekolsund. Much porcelain of inferior quality was made during the Ch'ing period for export to the west, but pieces of the highest quality were being made all the time for the Emperor's court. Some of these can be seen here. The great Museum Room might have seemed rather colourless had not the middle case on the long wall been filled with polychrome Ming porcelain. Here is the rare Hsüan-te porcelain with decoration in under-glaze red, a t'ou ts'ai-decorated stem cup of Chêng Hua, good specimens of Hung Chih and brilliant pieces of Wan-Li, as well as some of the blue and white Ming porcelain.

The collections of Chinese gold and silver, generally little known in the West but well represented here, have recently been exhibited in Europe and America. They illustrate the history of gold and silver work from the fifth century B.C. to the eighteenth century A.D. At first the precious metals seem only to have been used as decoration on bronze or for small personal adornments, the shapes and patterns being the same as in bronze. This applies also to objects from the Han period (221 B.C.-A.D. 206). Not until T'ang do gold and silver objects acquire a character of their own, which is obviously largely due to strong Persian influence, transmitted either direct through contact with the Sassanian culture or along the silk roads. The Kempe Collection contains a silver bowl and a wine cup with ring handle which were found in Chinese soil but executed in Persia, and have characteristic T'ang forms (No. 3). Some of the silver is in the panelled library, while almost all the gold is in wall cases in the Museum Room, and the larger silver objects, including wine-cups and beakers, bowls, boxes, incense-burners and grave figurines, are in a cleverly placed case in the Bird Room (No. 2). Not only the forms, but many of the patterns show Sassanid influence, the commonest being hunting scenes and animals in landscapes with flowering plants, symmetrical vine and palmette trails and rosettes. But even under early T'ang, shapes and flower-patterns occur borrowed from



9, 10 and 11. The Yüeh-yao leads straight on to the next stylistic period in ceramics—Sung: the classical period in Chinese art. This is represented in the Kempe Collection by many exquisite Ting-yao and Ch'ing pai pieces.

12. A T'ang footed cup of gilded bronze in the form of a lotus flower.



10

Buddhist India, the commonest motif being the lotus, already mentioned in connection with T'ang ceramics. The lotus flower lent itself more easily to silver work, and after that the step was not far to other flowers, which appear in abundance.

Gold and silver were used during the T'ang period for almost all articles of use and adornment. An important group is the ornaments, such as elaborate hair-pins, combs, diadems and bracelets. The T'ang ladies' toilet accessories include make-up and powder boxes, one of the most magnificent being a large gold box with a vine-scroll and running lion. Silver was also used for scissors, pincers, ladles, chop-sticks and grave figurines. The most remarkable of these is a figure of a horse, which recalls Tai Ts'ung's famous steed in Hsi-an.

The same stylistic features as have already been described in ceramics can be followed in the precious metals. From the ninth century we have large, flower-shaped bowls, in which the earlier symmetrical, finely drawn palmette and vine-scrolls give place to floral sprays concentrated in circular and oval fields with gilding. Towards the end of the period, however, silver-work declined both technically and artistically: probably because of the great persecution of foreigners in 845, when all foreign religions were forbidden, Confucianism returned to power, and foreign influences lost their hold.

Sung period silver is consequently not very interesting, the models used being lacquer and ceramics and no longer objects suitable to the material. Jewellery, on the other hand, is outstanding, in particular some phoenix birds in gold filigree. Almost anything could be done at this time with fine gold wire, as can be seen from the flower-sprays which were used as hair ornaments. A gold cup and dish have the same peony decoration as in ceramics, and a little cup with ogee-shaped handle has the same lotus-decoration as in Ting yao.

Just as Ming was a T'ang renaissance in ceramics, so in silver work the near Eastern forms are revived, an outstanding example being a tall-necked jug of Persian type. Fruit-forms are often chosen, as in a little cup shaped like half a peach, and an ewer in the form of Buddha's hand. The more impressive Ming objects include the large gold pieces with rich setting of precious stones against a dragon-patterned background, represented here by a tripod with a lid. There are also hair adornments similar to the



II

12



earlier types, including gold phoenix birds for bridal crowns.

The Ch'ing period, finally, is rich in both gold and silver objects, the highest quality being shown in the jewellery and filigree flowers, fruits, insects, animals, and countless other 'good luck' symbols. They add nothing new to the history of the art, but demonstrate the extraordinary skill and imagination of the Chinese.

The third branch of the Ekolsund collections is the Chinese glass. Most of this stands on shelves on the staircase, where the sun can play through the brilliant colours. This brings out the striking difference between Chinese and European glass. The very first glass we know from China is of a different character from that of Europe and Asia Minor. Glass apparently found entry into the Far East, in moulded form, about the middle of the first millenium B.C. A few plaques with the characteristic t'ao-t'ieh-masks suggest the Chou style, and there are several examples of pi-rings and sword decorations in the Huai style. All these objects take the form of imitations of jade, nephrite and turquoise, favourite stones in old China. A good many objects in the Kempe Collection can be referred to the Han period (221 B.C.-A.D. 206). A special group consists of beads shaded in blue and green, generally made with the 'eye' pattern—a complicated technique the Chinese learned from the West.

The interval between Han and T'ang is difficult to characterise in glass as in other handicrafts. There are references in the annals to ten different sorts of coloured glass being introduced from the West in the third century A.D. In the fifth century merchants from Indo-Scythia introduced the art of making glass into the province of Shansi. The price of glass then fell considerably. The Persian King had also presented the Emperor Wên Ti (424-454), who ruled in Nanking, with glass objects of various colours and sent a man to instruct the Chinese in making glass. The records also indicate that glass was generally used for imitating various stones. It is not known how these objects looked, as excavations have not provided much material. A number of objects appear, on the other hand, to date from the T'ang period: for example, a little globe-shaped box with a lid of green glass, a facet-cut cup and typical hair-pins, combs, bracelets, and a blue, bottle-shaped vase of blown glass.

In the Sung, Yüan and Ming periods the problem of dating is more difficult. We have no reliable archaeological material from

these periods, though it is difficult to imagine that the manufacture of glass ceased when the Chinese had learned it, and glass was valued in the preceding periods. For the present, however, objects can only be dated stylistically. Thus a number of bowls with fluted sides may be referred to Sung, as also a few shallow bowls with twisted fluting and attached foot-ring and a bell-shaped beaker of uncoloured glass without a foot. On the other hand a large blue tzun-shaped vase, a pale blue glass bowl, another in turquoise, and possibly a lapis lazuli-coloured penholder, appear to be Ming. Some of the large, flower-shaped dishes seem obviously related to the bluish-white porcelain, and many other pieces of glass in the Kempe Collection may eventually be referred to Ming. But the difficulties are obvious.

Objects with Ch'ing data are easier to place. The glass of Ch'ien Lung and later is admittedly very variable in shape, colour and decoration. The monochrome pieces are usually higher in value, and imitations of various stones, chiefly jade, still predominate. Some pieces are richly decorated in relief, either moulded or cut, while others are engraved. The patterns are as for other materials of the same period. A particularly colourful effect is produced by vases, bowls and bottles in 'flashing' technique, cutting through thin surface layers to reveal the colour beneath, which was particularly favoured in the eighteenth and nineteenth centuries. Here every conceivable colour combination is used, many quite coarsely executed. Among the finer pieces of glass, on the other hand, must be mentioned vases and bottles painted inside with minute flowers and birds, or landscapes with figures.

Considering this collection of glass as a whole, from Sung to Ch'ing, one realises vividly how the Chinese regarded this material. The strong colours dominate completely, while colourless glass is conspicuous by its absence. The Chinese clung to their idea that glass was best suited for imitating favourite precious stones. Yet many of the articles possess high aesthetic qualities. When the sun shines through vases and bowls in deep blue, turquoise, aubergine, lapis lazuli, emerald, jade green, amber and amethyst, one can only confess the mastery of the Chinese in creating from this material borrowed from the West. Finally, in recent years Dr. Kempe has also begun to form a considerable collection of old Japanese lacquer.

Swedish Silver

Some Masterpieces of Eighteenth-Century Craftsmanship

BY CARL HERNMARCK

AT the beginning of the eighteenth century, Swedish silver work faced a period of intensive development. Throughout the seventeenth century, German influence had predominated. The Swedish apprentices learnt their craft in Germany, and German silversmiths moved over to Sweden and became masters. The main source of this German inspiration was the Augsburg silver work, with its rich flower decoration. Towards the end of the seventeenth century a reaction against this elaborate form of decoration had begun to set in. It took two forms: one a pronounced simplification of the decoration, a parallel development to what was happening in English silver work, the other a deliberate cultivation of French styles.

The French style was to dominate developments during the greater part of the eighteenth century in Sweden as in most other European countries. Contact with the leading creators of style in France was, however, from the start more direct and personal in Sweden than in most other European countries. As early as about 1700 we find Jean Berain and Nicolas de Launay, the leading silversmith of the time in Paris, working on designs commissioned in Sweden, while the designs of de Launay's great predecessor, Claude Ballin, were hunted out and sent over to Sweden. Most of this work was in connection with Stockholm Palace, the architect of which, Nicodemus Tessin, was creating behind the Italian façades interior inspired by Versailles. Among the models with which Tessin's imagination played was the moulded silver furniture of Ballin and others, magnificent pieces which were doomed soon afterwards to be melted down.

A silversmith named Jean François Cousinet, the son of one of those who had supplied the silver furniture for Versailles, was called in to create pieces of similar magnificence in Sweden. Among the objects he created in Stockholm was the silver font here shown. This is still used at the baptism of Swedish Royal princes, and from it we can still gain an idea of what the magnificent furniture of Versailles looked like.

The Swedish silversmiths were not as familiar as the French with the technique of moulding, but worked principally with embossing. They learnt to apply the marginal ornament of the Berain style, translated into embossed work. The Stockholm silversmiths worked largely for the Court, and thus had ample opportunity to study Nicodemus Tessin's drawings and engravings, through which they became accustomed to a style that was very alien to their German baroque training. They accepted the French style so whole-heartedly that when, in 1713, the Stockholm Goldsmiths' Company acquired a new set of candlesticks, these were entirely French in style.

A change of style is never immediately adopted. Some silver continued to be made in the German style, particularly dishes with rich embossed decoration. The marginal ornamentation, however, shows features of the Berain style, but here it is not a question of a direct French influence but of a French style transmitted through Germany.

The simple style, too, lived on. This is found at its purest in smooth, straight beakers of a type that corresponds better than



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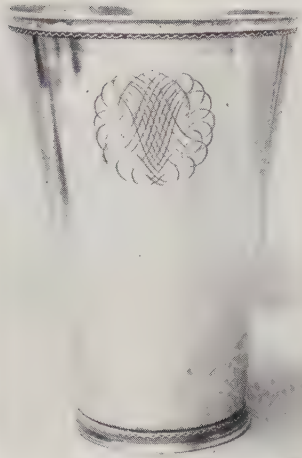
any other silver to Charles XII's aesthetic programme, with its rejection of all ornament and its emphasis on good material and good proportions. Gradually the complete simplicity of form was lost, the straight-sided beakers began to assume a trumpet-shape, and they were provided with a foot, small at first but growing gradually more elaborate.

All the more important silver work had been done, as we have already seen, for the Royal family and for the Court. With Charles XII's long absences at the wars and the increasingly strained national finances, orders became rarer. After Charles XII's death in 1718, the country was hard put to it in every way; the new King, Fredrik I, taking little interest in aesthetic problems. The centrally directed propaganda for the French style consequently died down for a time, and French influences reached the Swedish silversmiths principally through the intermediary of Germany.

In spite of all the difficulties, the change of style that had already set in continued. A great change came over the types of objects



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1. Font. Modelled by the French sculptor resident in Sweden, Bernard Foucquet, and executed by the goldsmith Jean François Cousinet, 1696-1707. The Royal Silver Collection, Stockholm.

2. A candlestick made for the Stockholm Goldsmiths' Company by Johan Bress in 1713 in French late baroque style. National Museum, Stockholm.

3. Beaker, 19.1 cm. high. By Christian Henning, Stockholm, 1706. Private Collection.

4. Tankard of early shape with embossed ornament in Regency style. By Petter Henning the Younger, Stockholm, 1745. King Gustav V's Foundation.

5. Tea pot, 23 cm. high with marginal ornament. A masterwork by Anders Lorentzson Wall, Stockholm, 1720. Hallwylska Museum, Stockholm.

6. Coffee pot. A masterwork by Petter Eneroth, Stockholm, 1771. Private Collection.

7. Tea pot, 19 cm. high by Magnus Abrahamsson Myhrman, Norrköping, 1777. Private Collection.



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made, reflecting new living habits and the call for new types of vessels. Whereas formerly the most important objects had been beakers and tankards, at the beginning of the eighteenth century different types of vessels were required for the new drinks, coffee, tea and chocolate. The silversmiths then began to make coffee pots and tea pots as masterpieces instead of the previous, time-honoured but out-dated goblets. By degrees certain standard forms emerged which were not copies of either French or German prototypes.

These new articles were shaped and decorated in late baroque style. By about the middle of the eighteenth century, Sweden had recovered a certain prosperity. People could afford to buy silver again on a larger scale. An important factor in the general development of style was the choice of a successor to the childless King Fredrik I, or rather, the choice of a wife for his successor, Adolf Fredrik. In Lovisa Ulrika of Prussia, Frederick the Great's sister, Sweden acquired a princess who took a keen interest in art and had a great capacity for getting her orders carried out. The furnishing of Stockholm Palace, which for some time had been pursued half-heartedly, was pushed forward again to give the young Crown Prince and Crown Princess a worthy setting: and by so doing, contact was resumed with the leading creators of fashion in France. Swedish architects and artists went to France to study the latest novelties, drawings and engravings of the latest fashions were sent home, and French artists and craftsmen once more came to Sweden.

These new developments were of the greatest importance to the art of the goldsmiths in Sweden. The rococo style began to break through on a wider front. During the 1740's silver was ordered for the Court in rococo style, though it was not until the 1760's that the style can be said to have become general in silver work.

First signs of its emergence are to be seen in a series of French designs with the Swedish coat-of-arms on them. From these

shapes the Swedish silversmiths selected certain ones which they later developed into a form that became to a certain extent characteristically Swedish. Of course dependence on the French models remains very strong throughout, but there is no question of direct copying. The Swedish rococo coffee pots, for example, are quite unlike the French ones. French influence was strongest in the things that were made for the Court. A crown of silver and brilliants was made for the Queen at the coronation of 1751 which, in shape, is an almost direct copy of the crown made for the coronation of the French Queen, Marie Leczinska.

About the middle of the eighteenth century a change also occurred in the working conditions of the silversmiths. Until then, Stockholm had been by far the most important town in Sweden: almost the only town in the European sense of the word. Now smaller towns began to assume greater importance, and in all of them silversmiths carried on a flourishing trade, reaching a higher degree of skill than had been shown formerly even by the more outstanding Stockholm silversmiths.

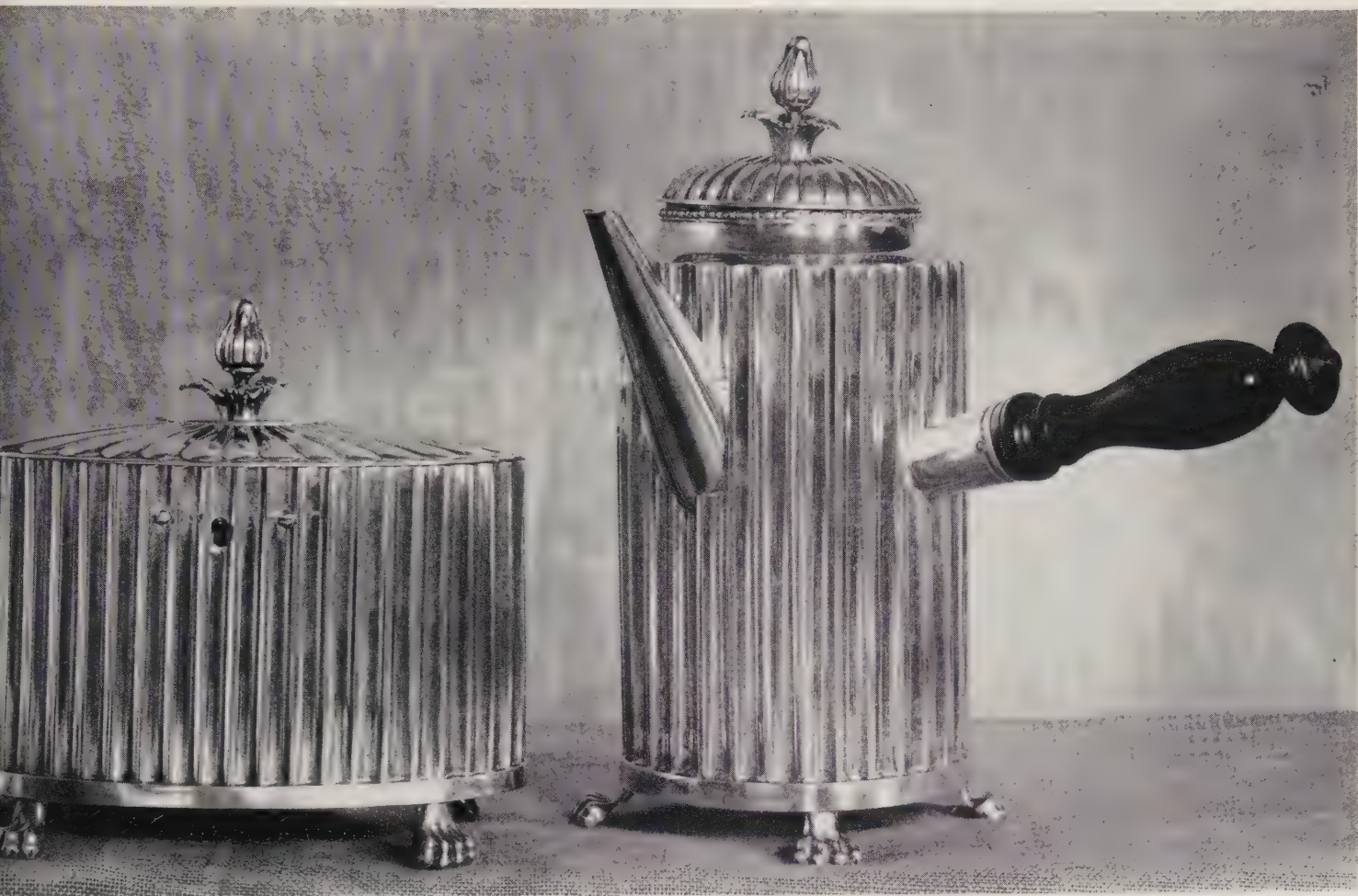
The variety of articles made was not particularly great. Beakers and, to a lesser extent, tankards survive from the seventeenth century. Coffee pots and tea pots are the most important addition, and with them come sugar basins and cream jugs. The coffee pots are of two types: one with the foot made in one piece and an oval section, the other with three feet and a round section. The first was the type generally used for the silversmiths' masterpieces. The tea pots show greater variation of form than the coffee pots. In the main the same kind of ornament occurs on both types of pots—rocailles and naturalistic flowers. Human beings or animals hardly ever occur.

In general the Swedish tureens are close to the type given in the series of French designs already referred to. With their bulging shapes and their fruit- or flower-shaped knobs on the lids, they belong to an international type of French origin. A typical feature of the Swedish tureens is the economy of

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8. Tureen made for the Swedish Court. Designed by Jean E. Rehn, executed by Anders Stafhell, Stockholm, 1776. The Royal Silver Collection, Stockholm.

9. Candlestick in typical Swedish rococo, 24 cm. high. By Jonas Thomasson Ronander, Stockholm, 1759. Private Collection.

10. Footed beaker with rococo decorated cover, 30 cm. high. By Carl Berg, Norrköping, 1769. Private Collection.

11. Another example of a tureen made for the Swedish court. By Johan Abraham Hallard, Stockholm, 1793. The Royal Silver Collection, Stockholm.

12. Coffee pot and sugar bowl. The cylindrical shape of the coffee pot is typical of Sweden, but the fluting is unusual. By Pehr Zethelius, Stockholm: coffee pot, 1799, sugar bowl, 1798. National Museum, Stockholm.



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13. Candlestick of columnal shape, 34 cm. high. By Isak Apelquist, Stockholm, 1792. Private Collection.

14. Tureen of typical Swedish form. By Jonas Thomasson Ronander, Stockholm, 1762. Private Collection.

ornament. The decorative knob, handles and feet contrast with the smooth, plain sides.

Candlesticks took on an elaborate and generally elegant shape during the rococo period. With the aid of grooving and ornamentation they were given a spiral movement characteristic of rococo, without this movement becoming as extreme as in the French candlesticks to which Cochin took such strong exception in his *Supplication aux orfèvres*.

It may be said of all the objects described here that their basic form emerged during the late baroque period. Rococo changed the ornamentation but retained the basic form. This shows a continuity of development due to the fact that the same (French) source was being drawn on throughout.

In the main, rococo retains its position as the dominating style in Swedish silver work until about 1780. Now and again some classical detail may make its appearance even before that date, as a reminder that the Louis XVI style is a style based on classical elements. But the classical ornamentation never dominates, and the basic forms remain the same.

A more complete movement in the direction of the French spirit took place during the 1770's, but only as concerned certain more exclusive orders placed for the court. It came about partly through the Swedish silversmiths copying works by the leading French silversmith of the day, Robert Joseph Auguste, and partly because the Swedish architect, Jean E. Rehn, was designing objects in the Louis XVI shape, these were then executed by the silversmiths. But there was never any general tendency in this direction.

Then, in about 1780, a radical change took place. A classicism of a new kind appeared. Not only the ornament, but the basic forms took on a classical tone. This sweeping change was linked

up with the fact that France was no longer the dictator of fashion in Europe. England had sprung into the lead, and for the time dictated styles even to France.

As far as Swedish silver is concerned, it remained fairly independent of English styles. It generally has a shape of its own, not based on any particular fashion. One of the most characteristic shapes is the cylindrical coffee pot. In most countries at this time the usual form of coffee pot was urn-shaped. This form occurs in Sweden too, and was even used for the contemporary masterpieces. But the cylindrical shape, that is rarely found in other countries, is in Sweden by far the commonest type.

Candlesticks of columnal shape are also of general occurrence among European silver of the end of the eighteenth century. Yet here again the Swedish candlesticks are of a shape not based on those of any other country.

During the 1780's the forms handed down from the late baroque and rococo periods gradually disappear. By the 1790's every trace has vanished, and an entirely different set of shapes has emerged. The round sugar bowls are replaced by boat-shaped ones, and sugar sifters have practically disappeared. English forms appear increasingly in Sweden, e.g., salt cellars with blue glass linings.

The rococo period was a golden age for Swedish silver work. The neo-classical form that in Sweden is usually known as the Gustavian style lacked the same inspiration. Shapes became more severe, ornamentation drier and more stereotyped. The intensive activity in small workshops all over the country also declined and production came to be concentrated more in a few large workshops, most of which were situated in Stockholm. The most splendid period for Swedish silver work was the rococo period, clear evidence of which can be gained from the prices which collectors are now prepared to pay for pieces of top quality.

Re-creating Eighteenth-Century Grace in Twentieth-Century Sweden

Some Notes on Restoration Work in the Royal Palaces

BY STIG FOGELMARCK

THE eighteenth century was one of the most prosperous periods in Swedish art. This was due to a fortunate combination of political, cultural and personal factors, and affected not only the higher social classes. The sense of form, moderation and gracefulness that developed, in fact, during the latter part of the century set its stamp also to no small degree on middle-class culture.

Swedish people like to think of the eighteenth century as a period particularly representative of their national taste. We are, of course, aware of the importance of continental influences, especially those from France. But we like to think of the simplification to which these influences were exposed in Sweden not merely as the result of our limited resources, but as a deliberate expression of taste. At all events, it is a characteristic that holds good to the present day.

Foreign impulses did not penetrate Swedish society uniformly: the upper layers, in particular the court, served as intermediaries. The work of decorating Stockholm Palace, begun during the baroque period, proceeded from the 1730's until about the end of the century. This called for a tremendous concentration of artistic talent, and it was here that the architects first translated the foreign stylistic impulses to suit Swedish requirements. It was here, too, that the artists and craftsmen were trained in the new language of form. In short the importance of the work on Stockholm Palace in the development of Swedish eighteenth-century art cannot be too strongly emphasised.

Perhaps the most important personal contribution to this development was that of Carl Hårleman, who, from the 1730's, was the chief architect at the Palace. Until his death in 1753 he was the leading spirit in the artistic life of the country. Of his many successors, an Adelcrantz, a Rehn, a Marseliez, none can be said to have held the same dominating position. A very strong influence was exercised, on the other hand, by a monarch of great artistic vitality and strong personality. When Gustav III returned to Sweden in 1784 after a visit to Italy, he was completely converted to the severe neo-classical style, and at once superimposed his taste both on the royal palaces and on public buildings. The ground was, of course, already well prepared for some such change of taste. But that it came so suddenly and with such sweeping effect was undoubtedly due to the King's vigorous intervention. The importance of Gustav III's personal contribution to the artistic life of the country is thrown into higher relief by the period of artistic stagnation that followed immediately on his death in 1792.

A great deal is still preserved of the eighteenth-century interiors of the Royal residences; although much was destroyed or altered in the succeeding century when taste so completely changed. Today, when we tread more carefully with historic remains, the preservation of those interiors is conducted on entirely different principles. We aim in the first place to preserve what still remains, and secondly, wherever possible, to restore what has been desecrated to its original condition. This can only



1. In the Hall of State, Stockholm Palace, which was completed 1755, Nicodemus Tessin the Younger's baroque classicism and Carl Hårleman's light, graceful rococo combine to form a harmonious whole. The rich sculptural decoration is chiefly the work of the two Frenchmen: Ch.-G. Cousin and P. H. L'Archevêque. His Majesty the King of Sweden opens the Riksdag here every January.

2. The King's audience room at Stockholm Palace, which was originally a cabinet of King Adolf Frederick's and Queen Lovisa Ulrika's suite, displays one of the purest of rococo interiors. Successive coats of paint have been removed from the walls, revealing the original marbling in yellow and green. The upholstery has been completed in accordance with information obtained from early inventories.

3. This Hall of Pillars was completed during the 1730's under the direction of Carl Hårleman. But it was not until the Royal family came to reside in Stockholm Palace in 1754 that the room was taken into use as King Adolf Frederick's dining room. The room was then as seen here. The colour scheme was determined by the white and greyish blue marble pillars, which have rich gilding, and the chandeliers are copies from a mid-eighteenth century example in the Palace. The chairs and tabourets are typical of the transition from rococo to the succeeding Gustavian period.



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be done in cases where it is possible to determine the original appearance of the interior sufficiently accurately, either on the basis of what still remains or from contemporary documents.

A pioneer piece of restoration work was done in 1911-1913 when John Böttiger restored the interiors of Charles XIV small country house at Rosendal near Stockholm. The furniture and decorative features were so well preserved that, after a careful study of accounts and inventories, Böttiger was able to restore these Empire interiors to almost the same appearance as they possessed in the earlier part of the nineteenth century. After this successful experiment, several other of the Royal palaces were similarly treated. For a long time past, work has been proceeding steadily, so far as financial circumstances allowed, on Stockholm Palace, bringing the eighteenth-century rooms back to their original condition. One of the most important undertakings has been the restoration of Tessin's and Hårleman's Hall of State (No. 1), which was subjected to some unfortunate alterations shortly after its completion. In the suite originally occupied by King Adolf Frederick and his Queen, Lovisa Ulrika, a sister of Frederick the Great, two Cabinets and the King's Dining Room have been restored to their eighteenth-century condition (Nos. 2 & 3). The original colour of the walls has been revealed under successive layers of paint; the ceilings have been cleared of enormous, obstructive nineteenth-century chandeliers; and the furnishings have been brought back to their original settings or otherwise completed with the help of contemporary records.

Another eighteenth-century interior on which work is now proceeding is the library (No. 4), and the sculpture gallery that runs underneath it. This is, incidentally, one of the world's oldest public museums. These two will soon be able to perform the rôles for which they were destined in their original conception.

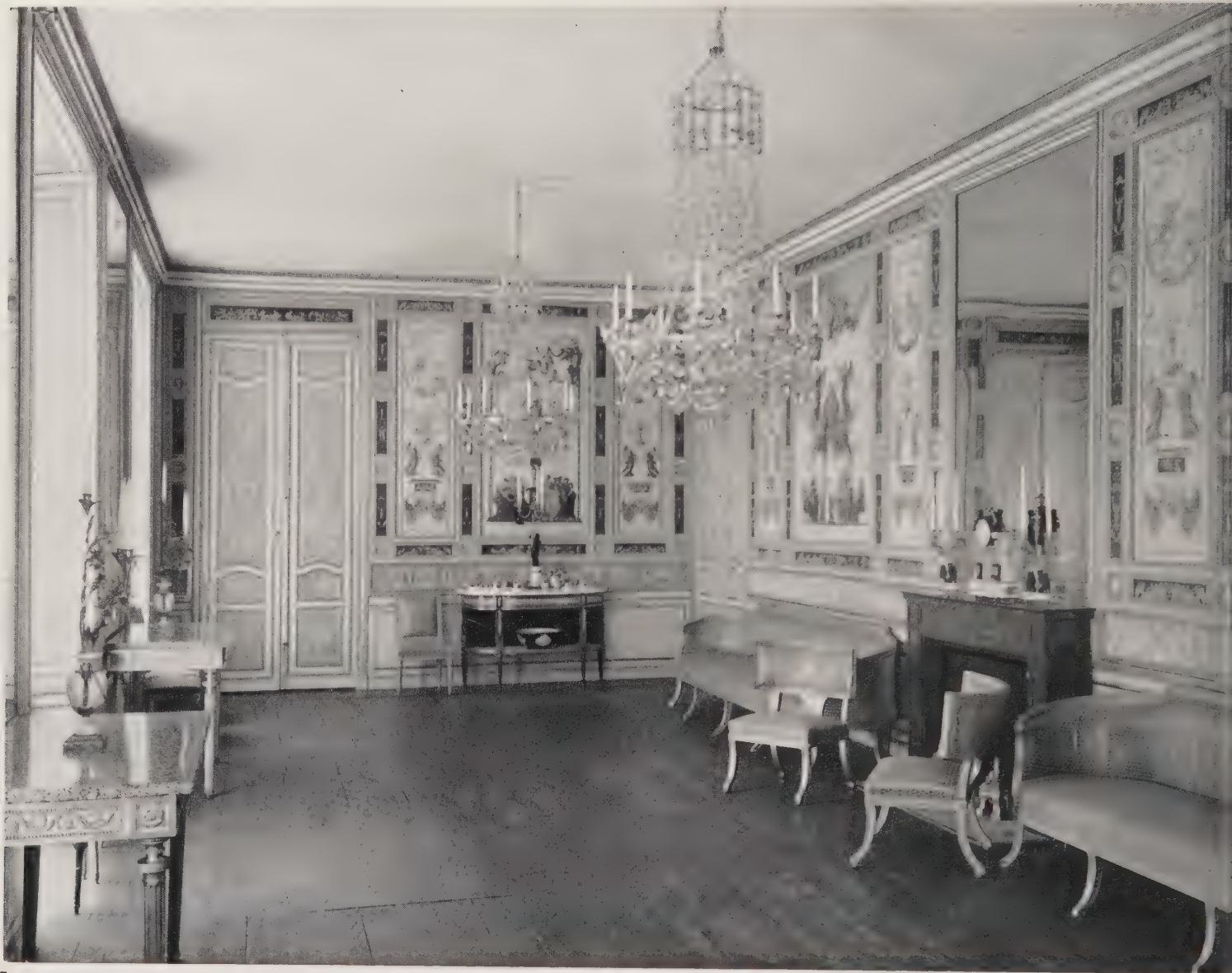


4. The Library in Stockholm Palace was decorated in accordance with designs by Carl Cronstedt in a severe rococo-classicism. At the present time the books assembled during the Bernadotte dynasty are stored here and in adjoining rooms.

5. Carl Fredrik Adelcrantz designed the theatre at Drottningholm, which was erected 1764-66. The imaginative yet severe decoration of the auditorium here seen is of simple design but is richly painted. In this way the architect attained a perfect harmony between the auditorium and the painted world of fantasy on the stage. When theatrical performances are given during the summer season today, the eighteenth-century scenery, with its contemporary theatrical machinery is used.

6. The Green Salon at the Chinese Pavilion, Drottningholm. This was used during the eighteenth century as a supper room, and is in close proximity to the courtyard. The green and gold decoration is in the style of French chinoiserie, a number of the painted scenes being taken from engravings after François Boucher. The exterior is brightly painted with red panels surrounded by grey borders. All the sculptured details are painted in yellow imitating gold. The Chinese Pavilion was built 1763-69, to designs by C. F. Adelcrantz.





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At Drottningholm Palace, west of Stockholm, it has been found possible to restore the theatre (No. 5) to its original function with a minimum of reconstruction. With its splendid auditorium, and the original stage scenery and stage machinery still intact, it makes a fascinating little theatre of great intrinsic beauty and historic interest. To be present at a performance of a Handel opera, a Purcell concert or a Molière comedy at the Drottningholm Theatre is an unusually satisfying artistic experience. Drottningholm park is also the site of another interesting relic of the rococo period: the little Chinese Pavilion. Its colourful exterior has recently been restored (No. 6). The interiors are fairly well preserved, although the original scale of colours has been considerably changed by constant repainting. It is hoped shortly to restore the original colouring, and at the same time correct any errors in the arrangement of the furniture with the aid of inventories.

Perhaps the most interesting and startlingly successful piece of work has been the restoration of Gustav III's Haga Pavilion, near Stockholm, decorated by Louis Masreliez. This had been unusually roughly treated during the nineteenth century: paintings had been covered up and rooms largely re-arranged. As a result

of ceaseless research—carefully studying every aspect of the building itself and careful examination of the large collection of relevant documents—accounts, original designs and inventory lists—the experts have succeeded in completely restoring the forlorn interiors (Nos. 7 & 8). It was fortunately also possible, thanks to special inventory references, to recover the main part of the original furniture. Consequently the little palace now stands complete, a flawless example of late European eighteenth-century classicism.

Finally in the list of Royal palaces where restoration has been started, can be mentioned Tullgarn, a country seat rebuilt for Gustav III's brother, Duke Frederick Adolf, during the last two decades of the eighteenth century. Here the mere rearrangement of the furnishings and replacement of certain textile details has sufficed to re-create a series of late Gustavian interiors of singular beauty and interest (No. 9).

A great deal of restoration has already been done, yet much remains still to be done. In spite of the limited finances which invariably encompasses the arts, it is hoped that the necessary and exciting work of restoring and preserving Swedish eighteenth-century Royal palaces will be steadily pursued.



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7. King Gustav III's Pavilion at Haga was built by the architect Tempelman (1787-92), but its rich decorations are by Louis Masreliet. A feature of this Salon is its colourful, well preserved paintings illustrating Roman mythology. The chief sources of inspiration were the Pompeian frescoes and Raphael's interpretations of Roman paintings. The furnishing remains exactly as it was at the death of Gustav III in 1792.

8. Masreliet's Hall of Mirrors in King Gustav III's Haga Pavilion is one of Sweden's most beautiful eighteenth-century rooms. The decoration is severe, yet elegant and is closely allied to the Adam style. Here again, the furnishing is as it was in King Gustav III's time.

9. Duke Fredrik Adolf's bedroom at Tullgarn. This was completed in the 1790's in a style allied to Masreliet's decorations at Haga. The walls are gold and white and the curtains and upholstery, as in the eighteenth century, are in green and white.

Illustrations for this article by Lennart af Petersens, Stockholm and the late C. G. Rosenberg (7, 8).

Sweden and Portrait Miniature Painting

BY KARL ASPLUND

PORTRAIT miniature painting is not usually regarded as one of the main branches of art. Rather has it occupied a position dependent on full-scale portrait painting. But it has qualities of its own, which since the sixteenth century have been appreciated by Connoisseurs—at first largely restricted to princely courts, later becoming more widespread—and of recent years by enthusiastic collectors. This has been apparent in the high prices obtained for miniatures in international art salerooms in the last few months. It is the art of the precious memento: particularly in its early days, when it was practically created by Holbein at the English court and was closely connected with the art of jewellery. Later, this connection was not so marked, and in the last years of the popularity of portrait miniatures (at about the time of the Congress of Vienna) miniatures had grown almost to the size of small watercolours. In the middle of the nineteenth century the art died out by reason of the advent of photography, and most modern attempts to revive it have proved impracticable.

In Swedish art, portrait miniature painting plays a relatively important part. Swedish miniaturists were influenced by France and England from the middle of the seventeenth century to about 1800. In return they have given other nations Swedish-born miniaturists. Two important ones in the eighteenth century were Niklas Lafrensen the Younger and Peter Adolf Hall, while Swedes apprenticed themselves to English masters in the days of Queen Anne and won certain recognition in their new homeland. This is the grateful tribute of the little country to the big ones from which it had received artistic influences.

These influences can be traced almost to a definite year: 1647. Sweden was at that time, after the Peace of Westphalia, a considerable European power. Yet Swedish art was still in its infancy, and Sweden had to enlist foreign help to create the aura of refinement and luxury needed by an ambitious court.

Among the artists whom Queen Kristina and her art-loving friend, the great nobleman Magnus Gabriel de la Gardie, brought to Sweden were important miniaturists. On Christmas Eve, 1646, came the Frenchman, Pierre Signac, and early in 1647 the Englishman, Alexander Cooper, a younger and lesser-known brother to the great Samuel Cooper. Signac (1624-1684) was primarily a painter in enamels, and belonged to the first generation of miniaturists in enamel. He was noticed in Paris by de la Gardie who persuaded him to come to Sweden. This was hardly to his advantage, since the position of court miniaturist at a brilliant upstart court was by no means a sinecure. His amusing and clever requests for payment of his fees are still preserved. But he remained faithful to the court until his death, painting small enamels with a delicate greyishness of colour that increases with age. A fine piece of contemporary bijouterie is a magnificent watch which he painted in enamels, according to the fashion of the time, with portraits of Queen Kristina and her favourite in Olympic shepherd's costume.

Cooper's work is more difficult to summarise. He worked—apart from a short visit to the court of Copenhagen 1656-57—in the service of the Swedish court and aristocracy until his death in 1660. His style lacks the breadth and authority of his famous

brother; his pale, distinguished noblemen's portraits, such as that of Admiral Gustav Otto Stenbock, being more reminiscent of the Isaac Oliver tradition. In time he ceased portraying the red-drapery backgrounds for a greater realism, more in the style of his brother Samuel. The court successor to these two foreigners was a Swede, Elias Brenner. He was born in what was then Swedish Finland in 1647, and died in 1717. Brenner was a skilful engraver as well as a numismatician and an active member of the newly-founded College of Antiquities. His style has a scientific sharpness and clarity, his portraits of bewigged noblemen bring vividly to life the face of Sweden's 'Period of Greatness', while he also practised the plumbago work popular in England. His successor, David Richter, fell short of him in sharpness and power of characterisation, and miniature painting in Sweden declined in the early eighteenth century into a hobby for full-scale portrait painters and dilettante noblemen. Nevertheless, Swedish-born artists played a rôle of some consequence on the European scene.

The two best known were the painters in enamels: Charles Boit (born in Stockholm of French parents 1662, died in Paris 1727) and Carl Gustaf Klingstedt (born in the then Swedish Riga 1657, died in Paris 1734). Boit was a highly gifted, but somewhat adventurous artist who left Sweden in 1687 to work in London for William III. He later worked for the Elector Palatine, and in 1703 for the Emperor Leopold in Vienna. It was there that he executed a splendid masterpiece—a group of the Emperor and his family. He was to have painted a similar work for Queen Anne on his return to London, but it was never completed and on her death in 1714 he had to leave, heavily in debt, for Paris. There he worked for the Regent, the Duke of Orleans, painting large-scale portraits of Louis XIV and Prince Louis. Though only a miniaturist, he was made a member of the French Academy of Art in 1717. Whilst in London he painted a powerful portrait of Peter the Great when he came there on a visit, several copies of which are known. His style was entirely the French 'grand siècle', with strong, brilliant colours and baroque forms borrowed from Rigaud. In London his successor was the now forgotten Otto Fredrik Peterson, who has left a fine enamel portrait of John Gay. This is clearly connected with Godfrey Kneller's portrait.

The Swedish artists' colony in London centred in the portrait-painter Mikael Dahl (born 1656 in Stockholm, died 1743 in London), who came to London in 1678 and from there made journeys to the continent, training himself in the van Dyck style. From the German-Swedish portrait school he adapted himself, when they were at the height of their popularity, to the style of Lely and Kneller, competing with them in the 1720's with numerous portraits painted in English palaces.

One member of the London group was the fine miniaturist, Christian Richter (born in Stockholm 1678, died in London 1732 and buried in Westminster Abbey). He was descended from a family which had already produced a goldsmith, a medallist, and another miniaturist, while a relative, David Richter the Younger, was court miniaturist after Brenner's death. Christian Richter, whose signed works are sometimes to be found in English collections (Ham House), had a fine, sensitive style and delicate touch.



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Whilst in England he also sometimes worked in enamels (National Museum, Stockholm).

Another member was the famous medal-engraver, Arfwed von Karlsteen (1647-1718), who visited London as a student in 1670 and learnt to draw miniatures in plumbago (examples formerly in the Wellesley Collection and in Swedish State collections).

This little group of Swedes completely attuned themselves to the English tradition. But Gustaf Klingstedt, already referred to above, went a different way. Like Boit, he enjoyed foreign adventure. He served in his youth in the Swedish and certain foreign armies and by 1711 had arrived in Paris, where, under the French name of Clinchetet, he won a great reputation as a painter of gallant love-scenes for snuff-boxes. Some of these were reproduced as engravings and gained him the title of 'le Raphael des tabatières'. Often his frivolous, coldly sensual nymph-paintings are sparingly coloured but mostly entirely in grisaille. His reputation suffered from poor imitators who used his name.

Another sensualist was the Swede, Niklas Lafrensen (born in Stockholm 1717, died there 1807), also famous in Paris under the French name of Lavreince. His elegant, lyrical, often rather frivolous, paintings were reproduced by the foremost French engravers of the time, such as de Launay and Janinet. The son of a productive miniaturist of the same name, he left Sweden about 1760 to train in Paris. From 1769 to 1774 he won himself a leading position as a portrait miniaturist in Sweden, but then returned to Paris where he remained until the Revolution made life difficult for him. By 1791 he was back in Stockholm.

He had by then acquired a reputation in Paris as a painter in gouache, and often reproduced his larger pictures in miniature (there are five in the Wallace Collection). His portrait miniatures—masterly likenesses of Gustavian personalities painted with a delightful combination of Parisian refinement and coquetry and provincial Swedish genuineness—belong almost entirely to his last period in Sweden. Many have now faded badly, losing their original sweet-pea and anemone colouring, while in his latter years he tended to work in delicate greyish tones, like a scent of potpourri in a Chinese vase. He is also closely related to the Danish miniaturist, Cornelius Höyer.

However, the greatest Swedish miniaturists of this period worked far from Sweden. Peter Adolf (Pierre-Adolphe) Hall, (born in Borås 1739, died in Liège 1793), who left Sweden in 1766 to study miniature painting in Paris, had already distinguished



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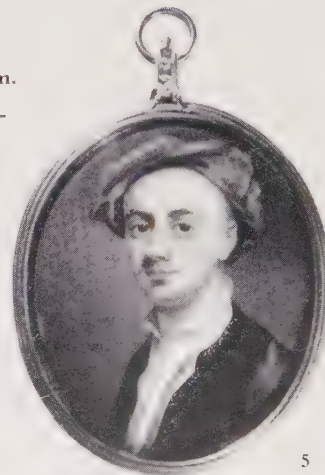
1. Giovanni Domenico Bossi. 'Unknown Lady'. National Museum, Stockholm.

2. P. A. Hall. 'Self Portrait'. National Museum, Stockholm.

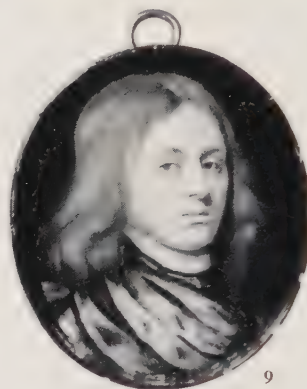
3. Christian Richter. 'Samuel Worter, 1701'. National Museum, Stockholm.

4. P. A. Hall. 'Anthony Triest, 1775.' National Museum, Stockholm.

5. O. F. Peterson. 'John Gay' (1685-1732). National Museum, Stockholm.



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6. P. Signac. A watch made for Queen Kristina of Sweden. Statens Historiske Museum, Stockholm.

7. J. A. Gillberg. 'Gustaf IV Adolf, 1796'. National Museum, Stockholm.

8. E. Brenner. 'Self Portrait'. Ginebrych Coll., Helsingfors.

9. A. Cooper. 'Gustaf Otto Stenbock' (1614-1685). National Museum, Stockholm.

10. Nicolas Lafrensen the Younger. 'M. Ch. Lefebure, nee Liljenberg' (1753-1829). National Museum, Stockholm.

himself, having been elected a member of the Academy and been appointed 'Peintre des enfants royaux' by 1769. The key to his swift success was that he entirely altered the whole art of miniature, abandoning stippling for a broader, impressionistic technique. A keen collector of drawings of the old masters, he learnt this technique from his favourites: Watteau, Rubens, Frans Hals, and, above all, van Dyck. He did not earn the Paris nickname, 'le van Dick de la miniature', for nothing.

Details of Hall's life are well recorded, particularly during the Revolution, by his family correspondence (published by me in *Nationalmusei Skrifiserie*, 'P. A. Hall, Sa correspondence de Famille', 1956). He left Paris for Belgium in 1791, when his distinguished clientèle was broken up by the Revolution, and it was in Belgium, that he contracted an illness and died.

Hall's style is refined, brilliant and bold, his colours rich and bright, with blue, apple-green and rose gleaming against a van Dyck-brown background. His portraits of beautiful young women—including his own daughters—and learned and distinguished men, have a liveliness and charm admirably suited to miniature. It is interesting, too, that he often painted large portraits in oils and pastels so as not to lose breadth of conception. He was also highly esteemed as a painter in enamels, though little of this particular work has survived. An enamel copy of van Dyck's portrait of Bishop Anthony Triest in Ghent, signed 1775 'd'après le divin Van Dyk', is an admirable tribute to his great master. He of course attracted many followers in Paris. But his influence declined rapidly during the Revolution, and was succeeded by the Napoleonic style represented by Isabey. Isabey occupied an important position in Sweden, not least after Berna-

dotte's accession, when the King's portrait, signed by the master or some imitator, was reproduced on innumerable gift-boxes.

Swedish miniaturists who, with Lafrensen, filled the gap at the end of the seventeenth century in Hall's absence included the engraver, Anton Ulrik Berndes (1757-1844), a painter of delicate portraits in the master's style, and Lorenz Sparrgren (1763-1828), who in his youth almost surpassed Lafrensen in elegance but later changed to the larger, tamer and thinner manner of the Isabey period. An international Empire artist, Giovanni Domenico Bossi (born in Venice 1767) came to Stockholm in 1797 from St. Petersburg and won immense popularity with his powerful, sculptural, brown-toned miniatures, reflecting the new prosperity and authority of the Stockholm bourgeoisie.

At the same time Swedish miniature painting received yet another influence from England. Sweden's most productive miniaturist, Jakob Axel Gillberg (1769-1845) had visited London in 1792 and was strongly impressed by Cosway ('the greatest Miniature Painter in the World'). He imitated Cosway's cold, lineal style and blue colouring, going on later to almost pure grisailles in plumbago and mechanically reduced profiles executed by the physionotrace method invented by the Frenchman, Chrétien. In due course the art of the portrait miniature died out in Sweden as in the other European countries.

Swedish portrait miniature painting followed the development natural to a small country influenced by English and French tastes. Yet Sweden has produced a number of leading personalities in art who have left their mark for posterity. Among these, Sweden can feel particularly proud of such important masters as Lavreince and P. A. Hall.

Three Madonna Statues in Sweden related to English Art

BY ARON ANDERSSON

IN Sweden more than two thousand five hundred pieces of mediaeval wood sculpture still survive. They include retables, calvary groups, crucifixes, and statues of Madonnas and Saints. This rich heritage, which is still far from being completely researched, is mainly preserved in the setting of small country churches, where, under favourable conditions, mediaeval wall paintings, stained glass, wrought iron and other remains of mediaeval decoration, add their quota to our knowledge of the artistic endeavours of the time of the wood carvers.

Three Madonna statues representing three different centuries have been chosen for this article: not only because of their intrinsic beauty but because they each have something to tell about the artistic connections between England and Sweden at the time of their creation.

In Rõ church, some thirty miles north of Stockholm, is a romanesque Madonna of rare form (Nos. 1, 2 & 3). This little 64 cm. high figure, which is carved in wood of a *Salix* species has lost its hands, and the Christ Child on its lap is missing; the mediaeval paint has worn off, leaving only a few traces of the Virgin's green eyes, some red on her lips and pale gold in her hair. The veil was originally white and the robe pale blue, both lined with red, and the robe had gold trimmings. The loss of the original colouring, though regrettable, makes it easier for us to appreciate to the full the exquisite work of the wood carver. The Virgin is seated in state with a heavy crown on her head. Her hands are raised and the feet set wide apart, which broadens the figure, and contributes to that expression of complete repose, befitting a divine majesty. The perfectly symmetrical poise is further emphasised by the arrangement of her dress: the finely pleated veil covering the shoulders, the sleeves of the robe reaching down to the ankles, the fan-shaped spread of the skirt. In contrast to the low relief of the body and the highly stylised treatment of the dress, some isolated parts of the figure—particularly the head and feet—are executed in the round. The head shows a remarkable touch of naturalism in the softly rounded cheeks, the half-open eyes and the full, protruding lips.

In artistic conception the Rõ Madonna is typical of romanesque art in Western Europe. The sophisticated composition of the whole, the neat and elegant carving of the details, reveal the hand of a skilled master. Moreover his signature is cut into the back of the figure: three crossing, enigmatical lines, reminiscent of the mediaeval stonemasons' marks.¹

One of the outstanding features of this Rõ Virgin is the spread of the skirt in the form of a linear ornament, covering the lower part of the legs. We would expect to find this motif in a design rather than in a three-dimensional statue, but here it is in keeping with the flat, relief-like treatment of the body as a whole. This motif provides a clue in tracing the artistic origins of the figure.

The domestic production of wood sculpture in western Sweden and Norway offers a number of examples of Madonna statues following the same model as in Rõ. This points westwards. In point of fact this type of Madonna seems to have been traditional in English twelfth-century art. No English counterparts to the Rõ Madonna have survived in wood sculpture, but the evidence of the English twelfth-century Madonna seals is conclusive. The same characteristic composition as in Rõ is to be found in the early twelfth-century seal of Lincoln Cathedral; in the seals of Worcester Cathedral and Malvern Priory Church, dating from the middle of the same century; and in the Reading Abbey seal of about 1170.² Apart from this iconographical resemblance, the shape of the Rõ Virgin corresponds to a well-known trend in English sculpture of the twelfth century in the treatment of the human body as a low relief, carrying a rich ornamental design.

In determining the date of the Rõ Madonna, however, the conclusive evidence is neither the stiff, romanesque pose of the

² For the Lincoln seal, see E. S. Prior and A. Gardner, *An Account of Mediaeval Figure-Sculpture in England*, Cambridge, 1912, page 172. The other seals are illustrated in F. Saxl, *English Sculptures of the Twelfth Century*, London, 1954



1, 2, 3. Three views of a carved wood romanesque Madonna of rare form, 64 cm. high. From Rõ church, some thirty miles north of Stockholm.

¹ For illustration of this mark and further particulars about this Madonna and her artistic origin, see my article *Madonnabilden i Rõ* (in *Fornvännen*, Stockholm, 1957), with an English resumé.

figure nor the traditional type of her vestments, but the expressive, Byzantine type of face which we find in English art towards the end of the twelfth century and around 1200 (as, for example, in the Westminster Psalter and the Life of St. Cuthbert in the British Museum). The Rø Madonna is therefore probably the work of an English-trained artist of about the end of the twelfth century.

At this time ecclesiastical contacts between England and Sweden were lively. This is seen in the many English names of monks and priests recorded in Sweden, and also in the liturgical manuscripts of the time preserved in Sweden. There is reason to believe that the first Archbishop of Uppsala, Stephen (1164–1185), was an Englishman by birth: and Rø church belongs to the diocese of Uppsala. As further proof of the English connections of the diocese may be mentioned the fact that some relics of Thomas à Becket found their way to the Cathedral there.

The veneration of Thomas à Becket played an important rôle in the diocese of Linköping. An altar was erected in his honour in the Cathedral and his story has been very fully depicted in the wooden church at Björsäter. Nowhere in thirteenth-century Sweden is the immediate influence of English art so apparent as in the Cathedral of Linköping.³

From Västra Skrukeby church in this diocese originates a small Madonna statue in oak (height 43.5 cm.), now in the Museum of National Antiquities in Stockholm (No. 4). The graceful pose of the Virgin, with head bent slightly forward, and the finely distributed folds of her garment give this statue the animated, delicate charm of a Tanagra figure. This character was certainly only enhanced by the original colouring, of which there are still traces: the rose carnation and the gilding of the vestments of mother and child. Mary carries her mantle according to the fashion of the time, held together on the breast by a narrow strap, and trimmed with fur round the neck. The mantle is thrown behind her right shoulder and falls along her right leg in a sweeping fold to the ground, revealing a bright red lining.

The classical spirit of the Skrukeby Madonna is a well-known feature of English sculpture of the second quarter and middle of the thirteenth century. In this connection we can compare the delicate figure-work in the north porch of Glastonbury Abbey, the statues on the west front of Wells Cathedral, the many recumbent effigies of the time, and last but not least the beautiful torso found in the Dean's garden at Winchester. This classical spirit is common to all western European art of the early thirteenth century. Yet the Skrukeby Madonna has a number of features linking her specifically with England: the relief-like conception of the statue, the proportionate length of the legs, but above all the girlish face of the Virgin and the 'unstatic' position of the Christ Child, holding a book-scroll and not a book as is more usual.

The Västra Skrukeby Madonna may have been imported, since it is a small and easily transportable object. Even so, she can hardly have been a unique phenomenon in the Sweden of her time. There is a number of Madonna statues from a local school in central Sweden, which most faithfully repeat the shape of the Skrukeby Madonna detail by detail, but simplified and stylised in a manner characteristic of the domestic production. No doubt there were several Madonnas of the Skrukeby type scattered



4. Madonna statue, 43.5 cm. high, from Västra Skrukeby church, Sweden.

about the country, which would have served as models for the native wood carvers.⁴

The wooden statues of Madonnas and Saints, which for centuries were the object of worship and pious interest by the faithful, were sometimes required to follow the changing fashions of the times. In Lerdal church in the province of Dalsland (Nos. 5 & 6) is an early fourteenth-century Madonna which was 'modernised' towards the end of the Middle Ages. In so doing a heavy crown was placed on the head (the leaves of the crown are missing), and long, coarsely grooved tresses were added on each shoulder. Originally the Virgin's hair was covered by a veil, and only the finely carved curls on the forehead were visible. They still in fact bear witness to the mastery of the hand which executed this statue in a fully developed Gothic style. The figure is carved in oak (height 110 cm.), and it represents the new type of Madonna statue as altar ornament, introduced in the previous century. The Virgin is standing in a leaning forward attitude, the weight of the body resting on the left foot, the Christ Child on her left

³ On Linköping Cathedral see A. L. Romdahl, *Linköpings Domkyrka*, Gothenburg, 1932, with a German resumé, and J. Roosval, *Studier i Linköpings domkyrka*, (in *Antikvariskt Arkiv* 3, Stockholm, 1955) with an English resumé. The paintings in Björsäter are published by A. Lindblom, *Björsätersmalningarna*, Stockholm, 1953, with an English resumé.

⁴ A native replica of the Skrukeby statue is, for instance, the Rimbo Madonna in the Museum of National Antiquities, Stockholm. See A. Andersson, *England-Norge-Sverige i 1200-talets plastik* (in *Konsthistorisk Tidskrift*, 1955, Stockholm), with an English resumé. This Swedish domestic school is treated in full in A. Andersson, *English Influence in Norwegian and Swedish Figure-Sculpture in Wood 1220–1270*, Stockholm, 1949. The Skrukeby Madonna, however, is not brought into the discussion in this work, her rôle as an archetype not yet being observed.

arm, and the right arm bent forward at the waist (the missing hand probably held a sceptre) supporting a fold of the mantle.

Recalling the Continental Madonnas of this period, with their swaying postures and the softly sweeping folds of their garments, it is not difficult to single out the characteristics which constitute the relationship between the Lerdal Madonna and contemporary English art: the upright carriage of the body, slender and erect, emphasised by the proportionate length of the legs, the clean-cut folds, taut like cords, breaking in sharp angles, underlining the movement of the body in a manner more linear than plastic.

The Lerdal Madonna may have been an imported piece of English sculpture, or it may have been the work of an English-trained artist in Sweden or Norway. This is in no way remarkable since Dalsland is one of the westernmost provinces of Sweden on the Norwegian border. In these parts of Sweden the links with England have always been particularly close, and as for Norwegian art in the thirteenth and early fourteenth centuries, it was mainly dependent on impulses from Britain.

The three Madonnas here illustrated reflect three distinct phases in the development of English art from the late romanesque to the fully Gothic style. They tell a tale of the important part played by England in the cultural life of mediaeval Sweden. There is, moreover, a feature common to these three Madonnas which must have suited the artistic mind of the Northerners particularly well: that is to say the decorative quality of linear ornament, sometimes supplanting the sense of bodily form. Another characteristic, apparent in all three Madonnas, and of a more general appeal, is the interpretation of the face of the Virgin as that of a young and friendly, smiling girl, which breaks through the set formula of the different styles. This trait Sweden likes to regard as an indication of English grace.



5. Early fourteenth century carved oak Madonna, from Lerdal church, Sweden.



6. Detail of No. 5. This carving, 110 cm. high, was 'modernised' in the late Middle Ages.

Three Gold Collars

BY WILHELM HOLMQVIST

IF I was asked to select an outstanding work of art from the collections amongst which I spend my life at the State Historical Museum, Stockholm, I should unquestionably select three objects of incalculable value—the three gold collars from the period of the Migration of Peoples. The title 'gold collar', in fact, almost seems to suggest a primitive and barbaric object: and if one example is three-ringed, another five-ringed and a third is seven-ringed, then it is clear that one is dealing with some ancient cult, with sorcery and the occultism of numbers. Such indeed may be the case the more these remarkable objects are closely studied. In fact, the artistic power and outstanding technical skill with which these gold collars are composed perhaps make them the finest examples ever produced of the Germanic goldsmith's art.

It is hard to point to any direct, native or foreign, precursors to the gold filigree-work that was such a feature of Scandinavian countries during the latter part of the fifth century, and which became so widespread during the sixth century. There are certain derivations to be found in the late Roman goldsmith's work, in the Orientally-inspired Pontic workshops, in contemporary continental Germanic art, and in native Scandinavian art traditions. Yet all this does not suffice to explain the incomparable and unique development of Scandinavian filigree-work, with which only Hellenic and Etruscan art can stand any comparison.

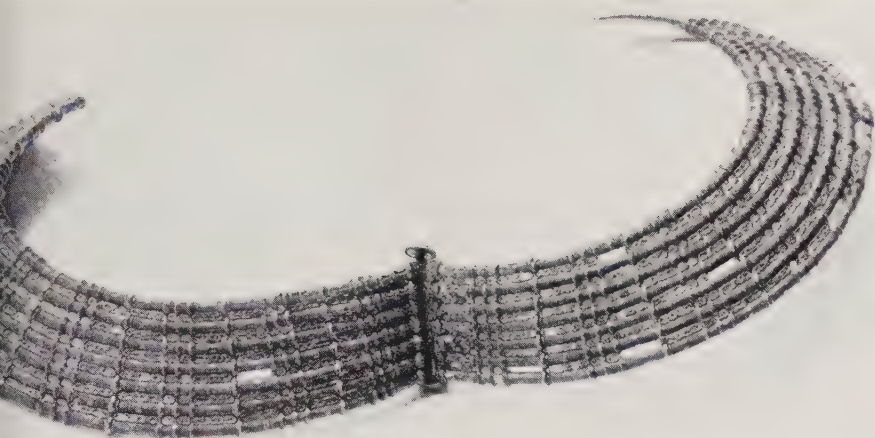
Of all the surviving Scandinavian gold filigree work, I should be inclined to give the three-ringed collar from Alleberg, in Karleby parish, Västergötland, pride of place. There are of course other specimens showing a similarly highly developed technique, but none so rich and varied as this. Consequently it is well suited for an introductory study. It consists of three tube-shaped, open rings laid one above the other. Where it is fastened the three tubes are drawn out on one side into points which, when the collar is closed, slide inside the three corresponding open ends on the opposite side. Opposite the fastening is a link shaped like a bar with eyes along it. To this framework of tube-shaped rings are attached other tubes expanding at intervals to form a richly graduated profile: and these in turn are decorated with filigree work. Partly on, but principally between, the ridged tubes are cut-out and filigree-adorned figures, which form more or less one whole open-work pattern. The graduated tubes are entwined between the ridges with filigree-work, mostly beaded filigree wires. But in places two filigree wires are used twisted together, and in these the winding is alternately to right and left. In a few places close to the opening of the collar two beaded wires are used. The ridges are evenly distributed in such a way that a larger one is followed by three smaller ones rhythmically repeated. Whereas the smaller ridges only have grooves or flutings running round them, the larger ones are decorated with filigree and in a few places with figures. The intervals between the ridges are decorated—apart from the filigree wires wound round them—with beaded wires laid in patterns and grooves running round and across. Of the figure motifs there are some ten different animals, two human figures, and, in addition, facial masks and a hybrid animal with a human head. They are all cut out of fairly thick gold plate, and a certain plasticity is attempted. This plastic effect is most apparent on the facial masks, but is largely counteracted in the other figures by the fact that they are covered with filigree.

They are thus generally outlined with beaded wire and filled with granulated globules. The effect produced is of a shimmering surface with interplaying light and shade, of movement and life that is more emotionally attractive and imaginatively stimulating than any number of plastically executed animal figures. The Germanic artist was not simply attempting plasticity. On the contrary he counteracted it in order to produce other artistic effects instead. This work of art, the three-ringed gold collar, may therefore be regarded as the first brilliant example of the liberation of Germanic art from the Roman taste and spirit.

Examining the various figures in detail it will be seen that quite a number of them are compositions from an earlier period. This is particularly applicable to the facial masks and the lizard-like animal figures, some of the animal heads and especially the backward-gazing animal figures. The human figures are new: that is to say, they are related to others on the B-bracteates of the same period. The human beast also appears repeatedly in contemporary art. But there is no point in detailed motif-hunting in the present connection. Many of them have origins far back in time, and the mere correspondence of motif does not make two objects contemporary. The decisive factor is the style and the formative, creative will. There is a further consideration. A work can be executed by a good artist, and a work can be executed by a bad artist. One is often inclined to consider a work of the second category as dependent on the first, and therefore later. We even go so far as to speak of degeneration in this connection. Of course the relationship may be so, but it is by no means a foregone conclusion.

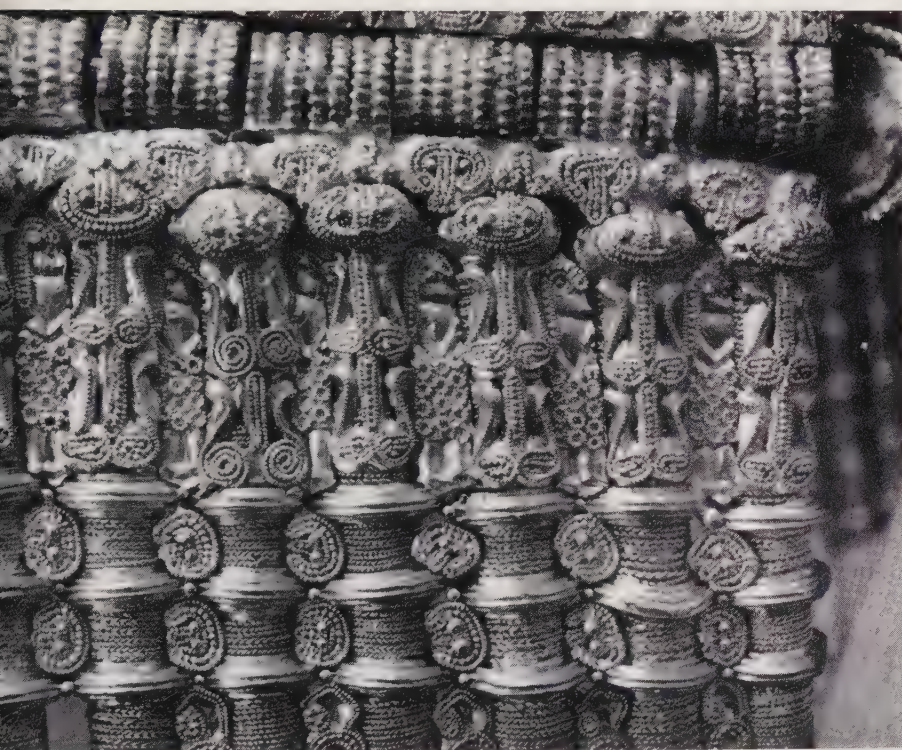
The gold collars shown here illustrate my point particularly well. The five-ringed collar from Färjestaden in Öland is simpler in execution than the three-ringed one, but is otherwise constructed in the same manner. No human figures occur, and the other figures are shaped with very little plasticity. Only a few of the figures are composed with beaded wire, though most have bands of granulation surrounded by smooth wire threads. There are about a dozen different animal figures, all heavily stylised, or more correctly transfigured. The general impression of the five-ringed collar, however, is one of extreme soberness. It is powerfully and distinctly formed, but at the same time extravagantly rich in conception. It is splendid in its gleaming magnificence, and worthy of its Scandinavian origin.

Passing now from the five-ringed to the seven-ringed gold collar from Möne in Västergötland, the impression it makes is completely different. Here the whole surface glitters and shimmers as though it were made of spun glass instead of gold wire. The graduated tubes are almost entirely enclosed in loosely twisted wires, wound alternately to right and left. They are thus more evenly decorated than in the other collars. Yet at the same time they have become, as it were, more insubstantial and intangible. The figures between the tubes have become bigger, but more sinuous, slender and unreal. They are sharply cut, and the decorative beaded wire, which mostly consists of one somewhat coarser wire between two thinner ones, has a certain unevenness or roughness of execution that makes the whole surface appear, so to speak, to vibrate and have life. This gives to the whole great collar (which weighs about 1 kg.) a certain unreal ethereal quality that has a peculiar effect. Arranging it in order of



1

1. The largest collar is composed of seven rings and weighs nearly one kilogram. Like the other examples here illustrated, it can be opened by means of a hinge at the back. The rings taper to points at the front.



2

2. A detail of No. 1, showing the evenly wound filigree wires and the long, standing human figures between the tubes.

3. Detail of the three-ringed collar. This incorporates the Nordic sphinx—a demoniac figure with an animal's body and a human head.

3



merit with the other two, one would say that it is the least important example from the point of view of quality. It is also less plastic than the others, and the animal figures show a far greater degree of 'degeneration' than those of the five-ringed or the three-ringed collar. It should therefore, in point of fact, be the latest in date of the three. It may be so, but we should also consider the possibility that the three collars might be roughly contemporary. The many points of similarity both in style and execution suggest that these three extremely superb adornments must have been made at very much the same time. One might even come to the conclusion that the master who made the seven-ringed collar, if not exactly the oldest, was at all events the one who succeeded best in his task.

For what can these interesting adornments have been used? That they can not, in view of their weight and size, have been worn without a certain discomfort is immediately clear. And the



4

4. A detail of the five-ringed collar, showing its filigree animals.

5. The five-ringed collar in the closed position.

5



woman whose dress included such splendid ornaments must have been as important as her apparel. Yet they may not have been women's decoration at all. They might even have formed part of a male costume. It is significant that there are no female figures among the many types of figure decoration. Many of the male figures on the three-ringed collar are of a strange appearance. They stand with their arms pressed close to the side and their faces turned up to the sky in an ecstatic attitude, their knees bent outwards, as though the figures were executing some dance. The figures in another series stand with their arms raised in an attitude of Eastern prayer, whilst again the knees and the position of the legs suggest some rhythmic, dancing movement. The slender shield-bearers on the seven-ringed collar may similarly be regarded as taking part in a dance-procession with rhythmically balanced movements, emphasised by the slight bend of their knees.

The demoniac figure with the animal body, the Scandinavian sphinx, and all the other animal figures, this whole mass of dancing figures and fabled beasts, suggest that these collars were intended for no ordinary purposes. On the other hand one might well imagine that they formed part of the sacred vestments worn by the Scandinavian High Priest at the great annual religious festivals at which they paid homage to their Gods with forms of dancing. Perhaps the collars even adorned the actual idols of the gods which stood in the centre of the festivities? Of that we know little. But a wooden sculpture has been found in Denmark with what appears to be a similar collar round the neck of the figure. This certainly lends added colour to the belief that the three gold collars were indeed the adornment of gods.

Some Aspects of Swedish Steel and Glass

An Outline of the Development of Two Contrasts

BY HERIBERT SEITZ *Director of the Royal Army Museum*

IT may seem incongruous to place such essentially different objects as glass and side arms side by side: yet, where Sweden is concerned, the drawing of this particular parallel between the hard and the fragile elements is perhaps justified. Sandviken steel and Orrefors glass are now known all over the world. Yet these products have a long history behind them, which testifies in its own particular way to the growth of Swedish culture. Also, considering seventeenth-century Sweden it is no exaggeration to say that art and culture were inevitable aftermaths of war—a paradox of our times.

One heritage from the Hanseatic League was that, with the accession of Gustav Vasa in 1521, the cultural milieu of the upper classes was largely German in tone. This German orientation reached fruition during the Thirty Years' War, which at last broke down Sweden's long isolation and opened wide the doors to central Europe. Now Swedes had a chance fully to study the culture of highly developed countries at first hand. But even before the peace treaties of Münster and Osnabrück brought the long war to an end in 1648, another powerful stylistic influence had begun to make itself felt—that from France. France was allied with Sweden in various ways from 1631 to 1679. Contact then was intimate both politically and culturally: and even for a long time afterwards France remained a powerful influence. Apart from France and Germany, the artistic taste of other countries was also present, particularly those coming from the Netherlands, and, in some instances, from Italy.

Though there had been armourers in Sweden as long as arms were used there, it was not until the manufactory was established at Arboga in 1551 that production was rationalised under German masters employed for the purpose. The earliest known manufacture of glass dates from about the same time. But here the influence came from an exclusive centre: two Venetians, Rochio Brio and Andrea Niequedo (known also as 'The Venetian'), who set up as glass-blowers in Stockholm in 1556. Nothing, however, is preserved from this period, which only lasted about ten years. A few Italian swords have come down to us, but these are importations.

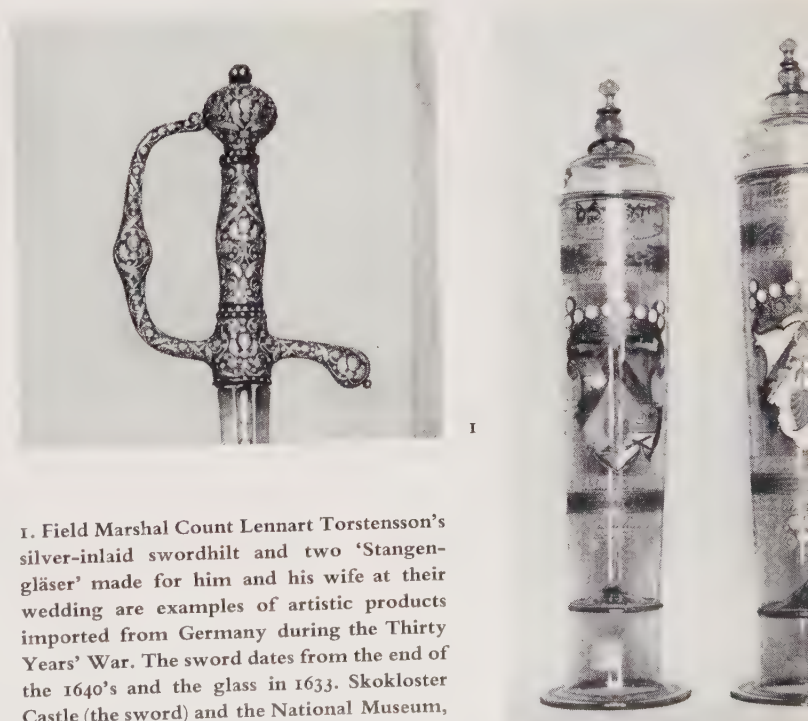
As characteristic examples of the form which German influence took during the first half of the seventeenth century may be mentioned on the one hand the sword which belonged to one of the best-known Swedish generals during the Thirty Years' War, (Lennart Torstensson), and so on the other two *Stangen-gläser* which were ordered for his marriage in 1633 with Beata De La Gardie (No. 1). The sword appears to date from the latter half of the 1640's and has a hilt of blued iron with rich silver inlay, of the simplified type that was becoming fashionable at that time. Although this sword was unquestionably made in Germany, it represents a type that was found to a certain extent all over western Europe about the middle of the seventeenth century. The two tall, narrow glasses (31.5 cm. high) are adorned with the painted coats-of-arms of the Torstensson and De la Gardie families and also carry inscriptions and borders engraved with diamond point.

After the Thirty Years' War, Sweden became self-supporting in regard to glass. Ever since the latter half of the sixteenth

century there had been various smaller glass works turning out glass of mainly German type and in one case also of Netherlandish type glass. The latter is not without interest, since in the early stages of the Thirty Years' War, there had been considerable imports of Netherlandish arms. As regards fire-arms, Gustav II's factory organisation rendered imports unnecessary in this sphere. The most important factory was the Vira Blade Factory, founded in 1635, which was the main supplier not only of blades but also of ready-made swords for the army.

In the objects discussed here, foreign form and design frequently provide the basis for a style that was quickly adapted to Swedish taste and Swedish requirements, and which, in its changed form, took on a definitely Swedish tone. This stylistic development may almost be regarded as the rule, and is applicable in the main to all earlier Swedish handicrafts and perhaps to art in general. The adaptation principally took the form of a simplification and the exercise of a certain restraint in the lines. It is as though the bleak climate of the North had crushed the vitality and exuberance in form and decoration of the more southerly prototypes.

The most important of the earlier Swedish glassworks was that of Kungsholm in Stockholm, founded in 1676 on the initiative of an Italian, Giacomo Bernardini Scapitta. The earliest period is also characterised by a Venetian style and technique, with the decoration only made in the fire. A good example is a 44.3 cm. high goblet, with the stem built up with the crowned monogram of King Charles XI. In contrast we have the contemporary cavalry sword (1693 pattern for The King's Own Horse, the



1. Field Marshal Count Lennart Torstensson's silver-inlaid swordhilt and two 'Stangen-gläser' made for him and his wife at their wedding are examples of artistic products imported from Germany during the Thirty Years' War. The sword dates from the end of the 1640's and the glass in 1633. Skokloster Castle (the sword) and the National Museum, Stockholm.



2

2. In their early days the Kungsholm Glassworks produced a graceful Venetian style, as in this goblet dated about 1690 carrying the monogram of Charles XI. The contemporary sword for the King's Own Horse is typical of Swedish cavalry side arms from about 1675 up to the 1770's. The National Museum and the Royal Army Museum, Stockholm.

4. The North (Polar) Star was the Swedish national symbol at the end of the seventeenth century and, from the 1740's was the symbol of Swedish science and culture. It is seen here on the hilt of the sabre (1775 pattern) for officers of the Royal Engineers and on an early eighteenth-century glass from the Kungsholm Glassworks. The Royal Army Museum and the Royal Palace, Stockholm.

'Drabants'), No. 2. The hilt of blued iron is of a type that remained in use for about a hundred years—from 1675 until about the 1770's. In this simple form it is national, but it evolved originally from western European basic types. Among the prototypes may be reckoned an exclusive French piece dating from about 1670, with an extremely elegant, relief-ornamented hilt of steel inlaid with gold. This sword was evidently presented (as part of an official gift) by Louis XIV to Charles XI in 1673, and by him to another Swede, Colonel Nils Bielke, for his bravery in the Battle of Lund in 1676. In its simplified form as a Swedish cavalry sword the hilt was made quite smooth: of steel for troopers, of gilt brass for officers.

During the Carolinian period (1672–1718, the reigns of Charles XI and Charles XII), another pattern of military sword with French origins was also ordered, but now only for officers. It was the common pattern for all officers in the army and navy (the cavalry officers used it as *épée de ville*). The hilt is always relief-



3

3. This engraved 'Peace-beaker' of 1720 from the Kungsholm Glassworks and the sword held by Charles XII when he was killed in 1718, represent two features of the styles current at the end of the Carolinian period. The Royal Palace and the Royal Armoury, Stockholm.



4



ornamented and was originally of steel, but from the 1690's onwards of gilt brass. With certain variations in detail this Carolinian type remained in use by infantry officers until 1860. A classical example is the sword which Charles XII had in his hand when he was killed in 1718 (No. 3). His death paved the way for the four peace treaties which, between 1719 and 1721, concluded the long wars of the unhappy warrior-king. Three of these treaties are commemorated in glass in a symbolic 'Peace-beaker'. This was blown and engraved at Kungsholm Glassworks in 1720. Its form is simple, the quiet contour being broken only by the dominant orb on the lid. The engraved ornamentation consists of an allegorical inscription at the top. Beneath this are the monograms of the four peace-contracting monarchs—Georgius Rex Britanniae, Fredericus Rex Daniae, Fredericus Rex Prussiae, and Fredericus Rex Sueciae—entwined with graceful laurel trails. On the opposite side to the group of monograms is a group of trophies. The lid is adorned with scattered crowns and leaves (No. 3).

The art of engraving had been introduced at the Kungsholm Glassworks during the 1690's by Kristoffer Elstermann, who worked with an ornamental style clearly derived largely from Nuremberg. The main elements consist of small flowers scattered over the whole surface and a centrally placed monogram or coat-of-arms, encircled by sprays of laurel or palm. Another frequent feature is a purely national symbolic ornament, a five-pointed North Star (Polar Star), surrounded by rays. The North Star—the official symbol of Swedish science since the middle of the eighteenth century—was introduced by Charles XI on silver even at the end of the seventeenth century, and is later found, among other things, on both glass and faience (No. 4). The baroque style still persisted with certain variations at Kungsholm Glassworks until after the middle of the eighteenth century. Rococo never occurs in engraved ornamentation. The baroque became watered down about 1770 into a kind of Louis XVI style, known in Sweden as the Gustavian.

A typical specimen of this Swedish neo-classicism in glass-engraving is a goblet bearing the monogram of Gustav III (No. 5). But not only the engraving is conservative. The whole goblet is generally of the same type—a mixture of Venetian, German and Dutch—that had been fashionable at Kungsholm Glassworks since the beginning of the eighteenth century. The cut facets were a novelty that had been introduced during the 1730's. Turning now to side-arms, we find a fresh spirit abroad. The sabre had been introduced in 1759 for the Hussars, and for the rest of the cavalry the old Carolinian sword of *type de l'épée* had been exchanged for a heavier but less manageable weapon with a more protective hilt. This was known after its original Slav name as the 'pallach'. The design of side-arms necessarily had to follow a different pattern to objets d'art, even though fashion attempted to take the place of tactical demands. In this case the Prussian

cavalry sword, which the Swedes encountered during the Seven Years' War, seems to have played a part. Some of the Carolinian severity was lost. Thus the officers' swords are adorned with the Three Crowns coat-of-arms in relief on the hilt and in gold on the blade (No. 5). Kungsholm glass followed laboriously behind the fashions of the time, but the sword kept pace with them.

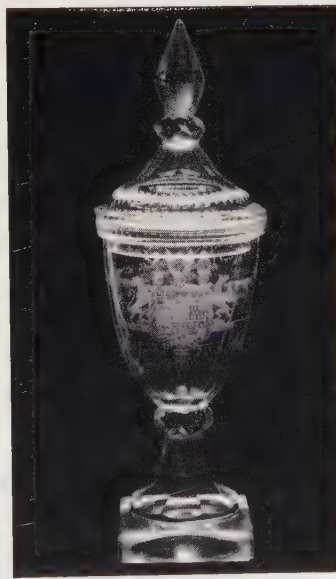
It can therefore be seen that the most outstanding specimens of Swedish glass—those from the Kungsholm Glassworks—retain even up to 1800 the baroque spirit of the most successful period of Swedish glass. In this they present an interesting exception to all other Swedish handicrafts. The Empire period is here represented by a cut and engraved goblet (36 cm. high) from Strömbäck Glassworks in northern Sweden. This was executed in 1809 (No. 6). Its slender form is in the shape of an urn, the lid of which is surmounted by a long, pointed finial. The goblet was a gift from the town of Umeå to General Count Johan Adam Cronstedt, whose engraved coat-of-arms forms the centre of the ornamentation (Cronstedt had prevented the Russians levying forced taxes on Umeå during the war of 1808-1809). As an example of contemporary steel we have Major Georg Gustaf von Gertten's sabre for the Light Infantry, which was used in the same war. A characteristic feature is the North Star, placed symbolically on the blade above the crowned monogram of Gustav IV. Neither the blade nor the hilt is in real Empire style, and the hilt, which is older than the blade, still retains a rococo-type wreath of leaves round the Three Crown coat-of-arms.

Perhaps we are justified in saying that, from the middle of the eighteenth century to the beginning of the nineteenth, the two contrasting spheres we have dealt with here sometimes show a conservatism of style that links them together, when all else divides them.



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5. The Carolinian style of engraving slightly modernised was still in use about 1780 at the Kungsholm Glassworks. This goblet has the monogram of Gustav III (1771-1792). The officer's sword, 1779 pattern for the Mounted Life Regiment, is a comparative type. The Royal Palace, Stockholm, and the Collection of the Officers of the Dalecarlia Regiment, Falun.



6

6. This goblet with cut and engraved decoration, a gift of thanks from the town of Umeå to General Count Johan Adam Cronstedt in 1809, is a specimen of the Gustavian style from the Strömbäck Glassworks. The infantry sabre, used by Major Georg Gustaf von Gertten in the war of 1808-1809, represents the same period. From the Collection of Baron Ewald Ugglä, Runstorp, and from the Royal Army Museum, Stockholm.



Sergel as a Caricaturist

BY PER BJURSTRÖM

IN so far as Johan Tobias Sergel is known outside Sweden at all, he is known as a sculptor. His talent first showed itself in Rome, where he went in 1767 at the age of twenty-seven, and his work reflects the tendency of the time to turn to the classics for inspiration. Apart from portraits, it consists largely of compositions on subjects from classical history and mythology, prominent among them being the great love stories such as those of Jupiter and Juno, Mars and Venus, Amor and Psyche.

Another, much lesser-known side to Sergel's art is his occasional drawings: mostly caricatures or scenes illustrating indiscreet incidents from daily life. European eighteenth-century caricature is unquestionably dominated by England with such artists as Hogarth and Gillray. Sergel's art of caricature, however, has nothing in common with the English humorous drawings, but seems rather to have been evolved from Italian models.

Sergel's caricatures were never intended for publication. They provided him with an outlet for his disrespect for moral and religious conventions, for his *joie de vivre* and his inexhaustible energy. They were in fact his recreation. Most of Sergel's caricatures may be described as reportage drawings. He captured a situation in a few swift strokes, or even in his portraits often depicts the subject in some form of action. Caricaturing was a favourite amusement among Sergel's circle of friends in Rome. But his own caricatures have little in common with those of his contemporaries, who employed the usual distortions and foreshortenings. Sergel never subscribed completely to this technique, but instead always retained his own personal manner. He emphasised the characteristic rather than the grotesque. To Sergel, caricature was not a malicious weapon. It was his friends he depicted often in humorous situations from their daily life. He often depicted himself, when he made free play with the prominent nose and the not inconsiderable bulk.

It is not only in the face that Sergel captures the character. His renderings of the body, the attitude, the clothing are at least as eloquent. He had probably discussed this particular problem with a friend of his early years in Rome, Johann Heinrich Füssli; for Füssli was in close contact with Lavater and had provided the illustrations for his work, *Physiognomische Fragmente*, Lavater's great theory, moreover, was that every limb, every part of the human body reflected the condition of mind of the person concerned. For the rest, Lavater's often highly schematic methods found no support with Füssli and Sergel.

It is not until Sergel's arrival in Rome that we can observe a personal development in his style of caricature. He usually carried a sketch-book in his pocket whenever he went on any excursion with his friends, whether a combined study-visit and symposium at the Villa Madama or a longer excursion to Naples. In a sketch-book dating from early in 1768, when we know that Sergel and his friends had been copying Raphael's frescoes at the Villa Farnesina and lunching and resting afterwards in the park, we find a bold drawing of Sergel's German friend, Johann Gottlieb Hackert—lightly dressed, seen from behind. (No. 1). He is caught in movement with a few deft strokes that indicate the whole character of the lanky figure.

Such drastically faceless portraits are not commonplace among

Sergel's caricatures. Neither are a few isolated profiles, as, for example, the portrait of François André Vincent his French fellow student (No. 2). The latter can hardly be called a caricature, it is a portrait delineating his friend's features with a minimum of strokes of subtly varied lightness and strength.

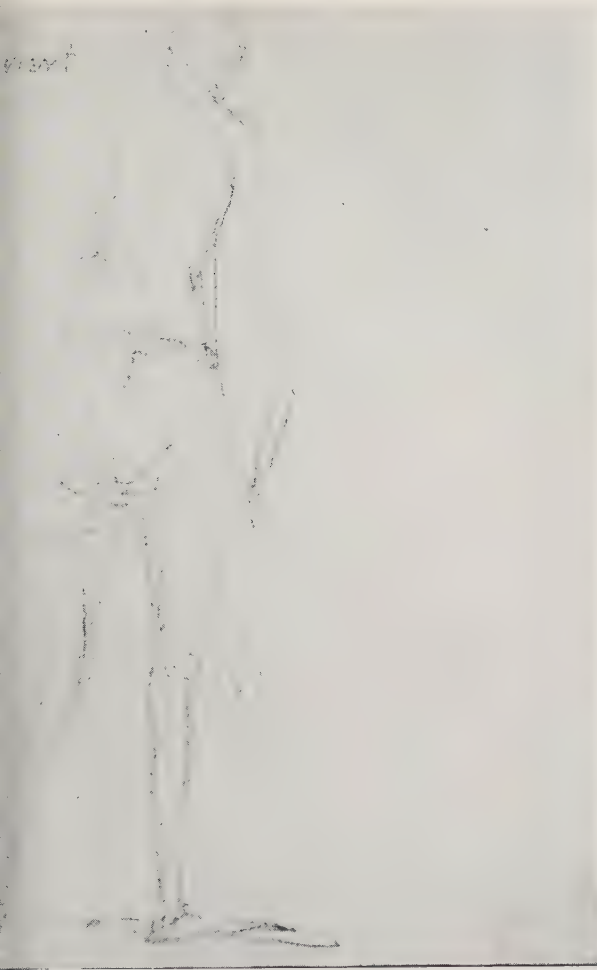
Sergel's contact with Füssli was of outstanding importance to him, not so much artistically as in that he was fascinated by Füssli's wide reading and violent imagination. These undoubtedly left their mark on him when he was working on new ideas in about the middle of the 1770's. When Sergel draws Füssli it is in action, in violent movement, grimacing and waving his arms against a background of monumental architecture (No. 3). Lightning flashes from clouds in the form of protruding buttocks, while witches, borrowed from Füssli's own Shakespearean imagination, ride the sky, pursuing the unhappy man. It is a drawing of tense dramatic moment, a parody of Füssli's own compositional manner, which never lacked theatrical effect.

When in 1778 Sergel turned again towards Sweden, after eleven years on a scholarship in Rome, he travelled via Paris and London, where he met his old Stockholm friend, Elias Martin, at that time settled in London. This meeting Sergel has recorded in a drawing depicting himself in Martin's combined shop and studio, where the host, palette and brushes in hand, is showing him his pictures, mounted on hinged frames which his wife is turning, while their little son plays on the floor (No. 4). Other pictures are displayed in the window. The whole situation and atmosphere are perfectly caught. The only hint of caricature is in the somewhat exaggerated profile and cocksure attitude Sergel has given to himself. Any other distortion would be out of place in this record of a meeting between friends.

On his return to Sweden in 1779, Sergel was completely absorbed by his new milieu. He had opportunities of contact with the court and with middle class, artistic and theatrical circles, and noted down his impressions of these various milieux with the same disillusioned realism.

Sergel was presented to the King only about a month after his return. Gustav III was anxious to see as soon as possible the sculptures Sergel had brought back from Italy, and actually visited his studio a number of times before everything had even been unpacked. One drawing (No. 6) depicts the King 'on the morning he came to my studio' with the large hat pulled down over his eyes and concealed by a large cloak. The King looks small and insignificant, yet the face is alight with life. Sergel's respect for Gustav III, both as a man and as a patron of the arts, was so great that, even in an unconventional portrait of this sort, he had to idealise him.

A drawing of the 1790's entitled 'A boisterous Dinner' gives a lively picture of a dinner at which he himself was the liberal host (No. 5). Sergel sits on the right and has collected all the empty bottles beside him on the floor. Most of the figures are caricatures, some with their names written in, whilst others are recognisable by their profiles. The central feature of the composition is the concealed light on the table. The foreground figures, seen from behind, stand out strongly against a background of gesticulating figures executed with a few quick strokes of the pen. Here again



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1. Sergel's friend, the German painter, Johann Gottlieb Hackert. Black chalk. National Museum, Stockholm.
2. His fellow student the French painter, François André Vincent. Pen. National Museum, Stockholm.
3. Sergel depicts the Swiss painter, Johan Heinrich Füssli, in violent movement. Pen and wash. National Museum, Stockholm.
4. A visit to his old Stockholm friend, the painter Elias Martin, in London 1779. Pen and wash.

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5. A boisterous dinner party, with Sergel seen at right with empty bottles. Pen and wash.

6. 'Gustav III on the morning he came to my studio'. Pen and wash.

7. Count Sierakowski, Secretary at the Polish Legation in Stockholm. Pen and wash.

8. Funeral procession of the painter, C. G. Pilo in 1793. Sergel leads the procession. Pen and wash.

9. 'Bellman's morning drink, sandwich in hand, tired and morose'. Pen.

we have one of Sergel's keen impressions, in which plastic form, visually conceived elements, light and air, are fused into a unity. The drawing has the cursory quality of the sketch combined with the firm composition of the finished work of art.

There are also a number of drawings of Bellman, whose songs, which are still widely sung, give a vivid picture of everyday and festive life in the Stockholm at the time of Gustav III. To one drawing Sergel has given the caption, 'Bellman's morning drink, sandwich in hand, tired and morose'. The poet is portrayed without any heroics, rather the worse for a festive night. Sergel depicts him clear-sightedly and revealingly, yet with a sympathy for the unhappy reveller. (No. 9).

Sergel has literally left thousands of sketches from which we can still follow his destiny, his visits to various friends in the country and a number of important events directly concerned with his circle of friends. Seeking for a stylistic development among his caricatures, one might point to a more exuberant exaggeration in characterisation as the years go by, and a bolder use of wash.

One sketch of the funeral procession of C. G. Pilo in 1793 includes many of the most important Swedish artists of the day (No. 8). The figures stand out in silhouette against the white surface of the paper in a somewhat ornamental composition. Those further away are shown lighter than those in the foreground. Yet each figure has its characteristic features: not the least of which is Sergel himself, who leads the procession.

In a portrait (No. 7) of Count Sierakowski, Secretary to the Polish Legation in Stockholm, who on the Partition of Poland in 1795 settled finally in Stockholm, Sergel has placed his model in

profile, seated in a chair. The figure fills almost the whole area of the picture, and is plastically rendered, only a shadow under the chair indicating the outside space. This portrait gives the impression of being studied in every detail, from the lank hair, the striking profile and the long, sensitive hands to the exotic, fur-edged coat that falls in heavy folds, and the elegant boots.

Sergel lived to a relatively old age. When he died in 1814 at the age of seventy-four, he had lived through some of the most dramatic years in the history of Sweden: the revival in art and culture under the patronage of Gustav III, the repercussions of the French Revolution in Sweden, the murder of the King in 1792, and the subsequent catastrophic decline in cultural interest. He witnessed the unhappy war with Russia of 1808-09, which resulted in the loss to Sweden of Finland, and the opening of a new era with the arrival in Sweden of Napoleon's General, Jean Bernadotte, as successor to the throne in 1810.

Sergel's caricatures provide one of the chief sources of our knowledge of the late eighteenth-century Swedish cultural history, and form an invaluable supplement to the record of historical events. They illustrate everyday life of the time and include portraits, always unconventional, often satirical, of Sergel's circle of friends, which embraced almost all the outstanding personalities of contemporary Sweden. We glimpse the intensive social life in which Sergel, in spite of pain and bouts of heavy melancholy, took an active part, and his own idyllic family life. One of the most interesting cultural periods of Swedish history certainly comes vividly before our eyes in Sergel's moving, delightful and amusing drawings.



Gustaf III. som
mårqvaren när hos
Kammarherren Adler



6 7

8 9



Engeström efter bildningen i upställning



Hellman mårqvaren följande morgon
i hand. följande på Brunngränd

Three North American Indian weapons in the Ethnographical Museum of Sweden

BY SIGVALD LINNÉ



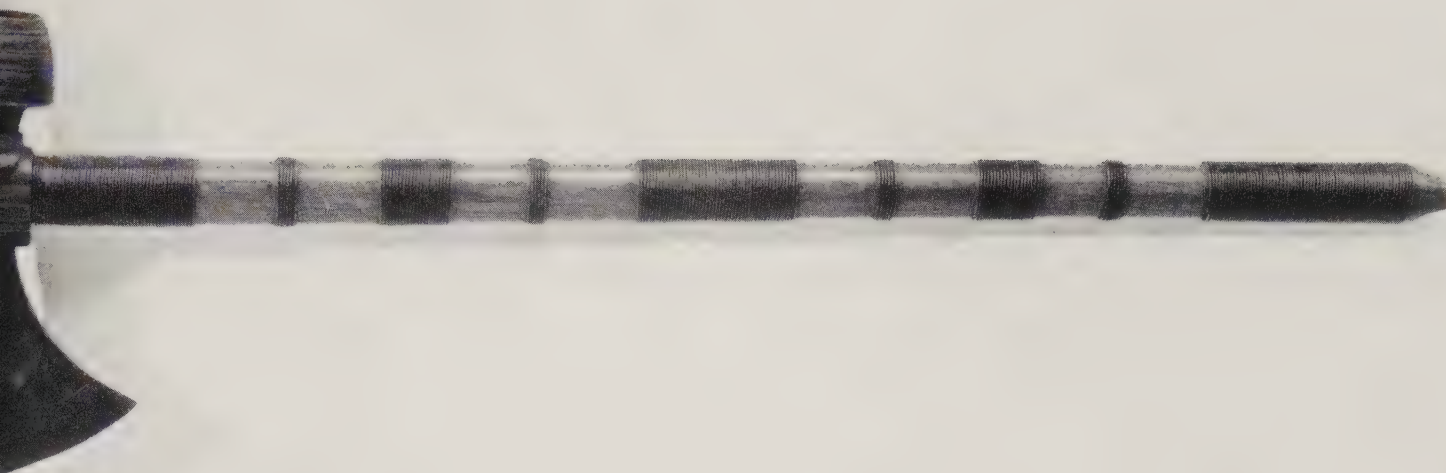
1. Hatchet with iron head, from the Delaware or Iroquois Indians. First half of the Seventeenth century.

THE curio cabinet was the origin of both the natural history and the ethnographical museum. The first museum actually founded as a museum of historical antiquities is the Historical Museum in Stockholm. Its foundation dates from 1670. In 1682 the Ashmolean, the first authentic natural history museum, was opened at Oxford. The ethnographical collections of the National Museum, Copenhagen, constituted the first real ethnographical museum. This dates from 1841 and incorporates the ethnographical specimens included since the seventeenth century in the Royal Cabinet of Curios.

The Ethnographical Museum of Sweden has collections systematically acquired since the eighteenth century, although little or nothing is known about many of the earliest specimens. This is partly due to the fact that up to 1902 the human species was still included in the vertebrate animal section of the natural history museum, while zoologists took little interest in the ethnographical material.

In the Swedish museum there are three items of singular interest: two of them because of their antiquity, the third because of the significant role which it played on an historic occasion. They comprise a North American Indian hatchet with a shapely iron head (No. 1), a carved wooden symbolic club (Nos. 3, 4 and 5), and an elegant calumet or 'peace pipe' with an interesting history (No. 2).

The rectangular iron hatchet head, 30 cm. long with a 2.5 cm. diameter at its middle, both ends tapering to form sharp 1 cm. transverse edges, is fastened by means of leather thongs passing through two holes to the shorter arm of a lath-like wooden handle, 47 cm. long, and forming a semi-circular bend. The longer arm tapers to a rounded hilt. Wampum, set into the wood and consisting of small rectangular pieces of white shell, probably *Buccinum* or *Pyrula*, and interspersed with similar pieces of some green-glazed ceramic ware, at one time covered the flat sides of the handle as well as the rounded hilt. Only part of it is now held at the bend and on the shorter arm by what appears to be a brown glue. A knot consisting of a 20 cm. thong with a longer tassel ending in a tuft of greyish-brown bristles also passes through a hole above the hilt.



2

2. Tomahawk-pipe used at the peace conference of 1758 between the Iroquois League and Sir William Johnson at Aston, New Jersey.

3, 4 and 5. Globe-headed club, probably from the Iroquois Indians. First half of the Seventeenth century.



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Nothing is known as to the age or origin of this hatchet. But in the National Museum, Copenhagen, there is another almost identical specimen but with a stone head. There is reason to believe that this specimen was once the property of the Dutch physician Bernhardus Paludamus (d. 1633), whose heirs sold his collection in 1651 to the Duke of Holstein-Gottorp. By way of the Royal House of Denmark, relatives of this prince, it ultimately found its way to Copenhagen's National Museum. No hatchet of this type is known to have been found in the coastal areas, but heads of stone appear in Iroquoian territory. Thus, it might be of Iroquoian origin. Yet the likelihood of it coming from the Algonquian Delawares is by no means excluded.

The symbolic club is made of hard but not heavy brownish wood. The 64 cm. handle is formed as a crotch holding the globular head. Its diameter is 12 cm. and its front is carved to represent a human face, eyes and mouth marked by sunk wampum pieces with small holes drilled in a pattern. Wampum was also sunk to form a 1.5 cm. band stretching across the forehead from ear to ear. Only a few pieces of this now remain, as well as a narrower stripe from the top to just above the nose. The upper branch of this artificial crotch is carved into a zoomorphous figure, evidently an alligator, possibly a lizard, ermine or otter. This also was at one time covered entirely by small pieces of wampum and small pieces of some black material in the manner of scales or armour. The hilt is carved to represent a human leg complete with knee, calf and five-toed foot. Just above the knee there is a hole for the knot. Simpler clubs of this type are to be seen at the Ashmolean and in Leyden, but nothing is known as to their exact provenance.

Two additional specimens of this kind of club exist, however. One is at Skokloster Castle north of Stockholm, the other is in Copenhagen. Both are so much like the Stockholm specimen as to warrant the conclusion that all three of them were made by the same craftsman. Early references to clubs of this specific type among the Iroquois would point to Iroquoian origin—their production by Delaware Indians of today is here irrelevant. In Copenhagen, too, there are pipes earlier in date than 1690, with one earlier than 1654. But a club of this type is not known of prior to 1737. As early as 1625 the Danes had a chartered company holding the trade monopoly with North America. Yet the presence in Sweden of two specimens as against the single Copenhagen item in conjunction with a number of other circumstances renders their acquisition by way of Copenhagen less likely.

In the seventeenth century, Count Carl Gustaf Wrangel, the well-known army officer and ambitious builder of Skokloster, accumulated sizeable collections of arms, furniture and objets d'art partly through the agency of Dutch purchasers. The inventory upon his death in 1676 also lists a number of North American specimens, notably the Indian club.

In 1638 land on both banks of the Delaware estuary was purchased as a site for a Swedish colony. This was to be known as 'New Sweden'. The governor of the Dutch colony of New Holland on the Lower Hudson having resigned, he entered Swedish service and was given the task of establishing New Sweden. The crews of ships carrying settlers to the young colony were half Swedish and half Dutch, the costs being equally shared by the two nations. Further expeditions were dispatched and in due course were financed entirely by Swedish capital. The size of the colony and the number of settlers also steadily increased. Relations with the Indians were cordial, which enabled the

Swedish cleric, J. Campanius, to compile a comprehensive dictionary of the Delaware Indian language.

The colony, however, was short-lived. In Europe at that time Sweden had her hands full maintaining her position as a great power. In 1655 New Sweden was incorporated with the Dutch colony to the north, this in turn being later seized by the British. However, contact with the homeland was maintained for some time after, whilst Swedish clergy were active in New Sweden as late as 1786. This historical background permits certain deductions as to the provenance of the two Indian weapons.

The neatly fashioned iron head of the tomahawk or 'peace pipe' (12 cm. long including the bowl) is of the type known as 'English', and there are references, in fact, to metal hatchets in use among the Iroquois as early as 1644. The specimen here described was actually used by the Mohawk, an Iroquoian tribe that went down in history as one of 'the Six Nations'. The 49 cm. wooden handle, bound with copper wire in a regular pattern, has been bored its full length, presumably with a hot iron, thus simultaneously serving as the stem for the separate bowl.

In 1759 Dr. Carl Magnus Wrangel, a learned theologian, was dispatched to North America to take charge as dean of all Swedish-Lutheran parishes there. Although he was recalled to Sweden in 1769, he seems to have enjoyed the friendship of the most prominent personage in the land at that time, a certain Sir William Johnson, who presented him with this unique object on the occasion of a visit. In 1783 Dr. Wrangel gave the specimen to the Academy of Science at Uppsala. His letter accompanying the gift reads:

'The calumet, or so-called peace pipe, is of time immemorial among the Indians and kept by them as a great treasure.... It is employed at ratification of their peace treaties when, upon conclusion of the peace, it is filled with tobacco and handed by the principal person present on the part of the Indians to him who represents the King, to smoke. Then the peace is regarded as completely sealed....'

'The pipe herewith submitted was handed at a great Peace Conference held in 1758 in New Jersey, in the town of Aston, by the Indian King Tagashata to General Johnson, who is the Principal Agent of the King and General of the Mohawk Indians. He gave it to me when, at his request, I undertook on behalf of the German-Lutheran clergy an investigation with a view to founding a Lutheran church in his town called Johnson's Hall. He himself regarded this pipe as the most magnificent object in the entire collection of Indian antiquities in his possession....'

Sir William Johnson was an Irish landowner who, in 1757, went to America to take charge of a tract of land in the Mohawk country. He was received into the tribe and later married a Mohawk girl. In recognition of his services in the war against the French he was promoted major-general, created a baronet and appointed superintendent of all of the Six Nations. He was granted 100,000 acres of land north of the Mohawk river and built himself a timber mansion on the spot where the present Johnstown stands. Thanks to the diplomatic Sir William, relations between England and the Iroquois League—a union of North American political units long before a United States was established—remained excellent. They took little part in the protracted Anglo-French war of 1754-63. Had they turned against the English, these in all probability would have lost their North American possessions, which then would have become French colonies. Hence this pipe can justly claim to have played a most essential role in the shaping of world history.

France, Country of a thousand museums, and the Age of Louis XIV

BY ANITA BROOKNER

THE AGE OF LOUIS XIV is the most important Winter Exhibition to be held at the Royal Academy for several years. The actual title may need some explaining, for the personality of *le roi soleil*, whose reign did not really start until 1661, is rather underplayed, and the paintings shown cover the period immediately following the demise of the second school of Fontainebleau to the years immediately preceding Watteau, with the accent on the genesis of the classical style rather than on its maturity. Seventeenth-century French art to the English public means Poussin and Claude. To the French it means *Les Maîtres de la Réalité*, the title of an exhibition held in Paris in 1934 which gave new orientation to seventeenth-century scholarship and disinterested artists whom we have since come to regard as masters, notably Georges de la Tour and the brothers Le Nain (nine of the fourteen pictures accredited to Georges de la Tour are on show at the Academy and this alone makes the exhibition an historical occasion). Someone has yet to write a history of the contribution of Lorraine to seventeenth-century French art, or examine the influence of Spanish painting on French artists of the period beyond mentioning the name of Velazquez in connection with the Le Nains. Much research remains to be done and it is to be hoped that this exhibition will provide the necessary stimulus.

However, the real glory of the exhibition is not Louis XIV, nor even the seventeenth century, but the artistic organisation of France, country of a thousand museums. It will by now be superfluous to point out that every picture, drawing, sculpture, and tapestry comes from a French provincial museum, with only a very few additions from churches and from the Louvre. Yet it is worth underlining the fact for the benefit of those who know Lille, Dijon and Montpellier but are unlikely ever to go out of their way to visit Saintes or Château-Gontier. It is to the knowledge, taste, organising capacities and tireless industry of M. Jean Vergnet-Ruiz, *Inspecteur-Général des Musées de Province*, to his colleague M. Michel Laclotte, and to M. René Varin, Cultural Counsellor to the French Embassy in London, that we owe the opportunity of seeing so many fine pictures gathered together at one time and in one place.

Two small criticisms, since no Winter Exhibition would be complete without them. It would have been agreeable to have seen more engravings, especially by Callot and Silvestre; and however temporary, something might have been devised to improve the picture-killing walls of the Royal Academy. The French never hold an exhibition of any importance without constructing an appropriate décor. Is it not time that the English followed their example?



Coysevox's plaster bust of Louis XIV stands in the Central Hall.

1. Georges de la Tour. *Le Nouveau-Né* (Rennes). Very little is known of Georges de la Tour, who dominates this exhibition: the sources of his unique style are still a mystery. He may have gone to Italy and he must have known the works of Honthorst. He is usually classified as a remote follower of Caravaggio, whose influence can certainly be seen in the earlier *St. Jerome*, but in this picture, which is frequently referred to as a *Nativity*, the use of light has a devotional quality which is reminiscent of earlier painters such as Geertgen or Correggio. The light yet vibrant Indian red of which he makes such frequent use is perhaps derived from Zurbaran. It certainly has no precedent in French painting. His quietism, his indifference to prevailing fashion, the geometrical simplicity of his forms make of him an archaic yet outstandingly modern artist. (Canvas, 76 × 91 cm.)





2

Giraudon, Paris

2. Anonymous. A Dying Child (Besançon). This little girl is very ill and is presumably going to die (according to the Besançon catalogue she is already dead, in which case the faint trace of pink would surely have left her lips and cheeks). From under heavy eyelids she watches the artist who has come to paint her, for seventeenth-century parents, who must have been possessed of considerable stoicism, favoured this type of deathbed portrait. The artist is unknown, and no new attribution was volunteered when the picture was exhibited in Paris in the spring of last year. Tradition connects it with Philippe de Champaigne, and despite the lack of documentary evidence, there seems to be no good reason why his authorship should not be generally accepted. (Canvas, 58 × 47 cm.)

3. Louis Le Nain. The Christening Feast (Louvre). Louis Le Nain's peasants, underprivileged yet dignified, passive yet obstinate, generate in the spectator a feeling akin to guilt. Here they are seen in more convivial mood and the pressure is somewhat lightened. But in spite of the occasion, this is not a lighthearted picture: the colouring is sombre, there is little spontaneity of feeling or form, and without the open door on the extreme right the composition would be almost intolerably rigid. The handling of the father's face and his way of holding his glass suggest an affinity with Netherlandish painting. New research on the Le Nains might erase some of the sentimentality that clogs interpretation of their pictures. The fact that Louis painted peasants should not be allowed to obliterate the fact that he painted them with a reserve, a detachment and a lack of overt motive which are essentially classical. (Canvas, 61 × 78 cm.)

4. Louise Moillon. Nectarines (Toulouse). Louise Moillon's anachronistic still-lives are practically a nurseryman's guide to the quality of seventeenth-century fruit. These rather weightless nectarines are perhaps less appetizing than her strawberries (longer and more slender than the modern variety) or her perfect plums (see No. 103). This picture was painted in 1674 and is therefore contemporary with the early works of Largillière. As yet little light has been thrown on Louise Moillon, her devotion to the despised

genre of still-life, or her dependence on Zurbaran, from whom she borrows not only her austerities of colour and composition but a genuine religious quality which makes her pictures superior to those of her contemporaries Bizet and Linard. (Panel, 38 × 52 cm.)

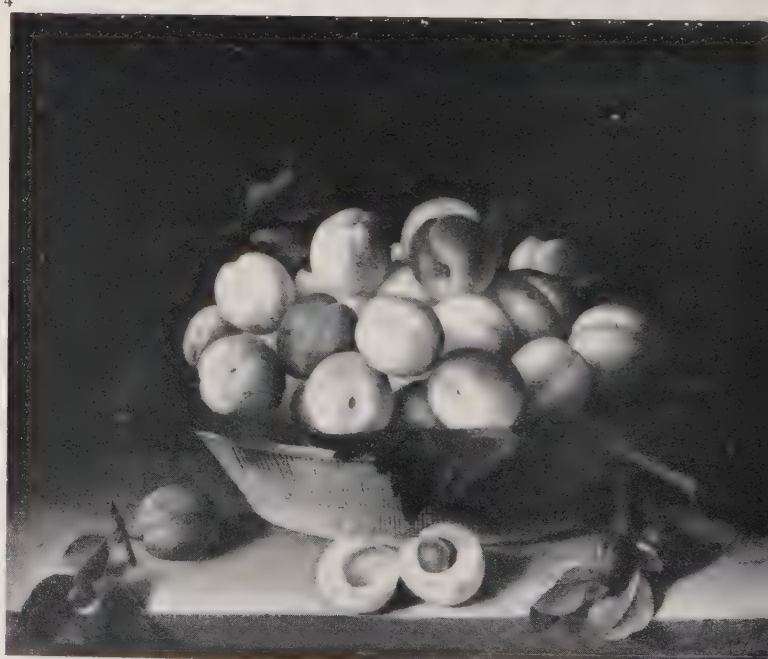
5. Claude. Landscape (Nancy). Classical landscape, of which we saw so many fine examples in the Winter Exhibition of 1949/50, is of secondary importance in this exhibition. Poussin is represented by a Cartesian *tour de force*, *Diogenes throwing away his Bowl* (No. 118), Claude by a serene example from Grenoble. Both appear to better advantage in drawings. This drawing, shorn of all Claude's familiar mood-setting devices, might be taken as typical not only of his mature style but of the classical ideal in landscape as a whole, and of the Golden Age of Malherbe, in which *l'an n'aura plus d'hiver, le jour n'aura plus d'ombre*. (15 × 23 cm.)

6. Charles de la Fosse. Bacchus and Ariadne (Dijon). La Fosse is the most polished of that unloved generation of artists immediately preceding



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on, Paris

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Watteau. He spent three years in Venice and is more truly Titianesque than any other French artist of the seventeenth century, although his colouring has the lighter more silvery tonality native to Verona and Parma. A friend of De Piles, La Fosse entered the academic lists as a champion of colour against line; the beautiful 'Venetian' pink drapery worn by Bacchus is one of his most considerable achievements. His admiration for Rubens and his softer, lighter, more fluent interpretation of the Baroque mythological idiom cause him frequently to be read in an eighteenth- rather than a seventeenth-century context. (Canvas, 260 × 170 cm.)

7. Eustache Le Sueur. St. Mary Magdalen (Lille). Full justice has not yet been done to Le Sueur, an admirable minor artist whose mild poetry is generally overshadowed by the more heroic creations of his contemporaries. Within his rather narrow limits, he was something of a virtuoso. This little picture, for example, is so Bolognese in feeling that it is an effort to remember that Le Sueur never went to Italy. The landscape, the contrast between golden cave and ultramarine sky, and the quality of the light, reveal intense devotion to Italian models. The blonde



don, Paris

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Giraudon, Paris

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Magdalen is ultimately Raphaellesque in type; the peculiar rich saffron of her robe is outstanding in an *œuvre* which is usually negative in colour. (Canvas, 49 × 64 cm.)

8. Adam van der Meulen. Five Horses (Rouen). Those who think of Van der Meulen as one of the duller and more documentary painters of the seventeenth century will be pleasantly surprised by the Stubbs-like naturalism of this study of horses or by his brilliant landscape of the *Siege of Luxembourg* (No. 142) which reveals him as an important forerunner of Watteau. As official war painter and therefore major trustee of the royal *gloire*, Van der Meulen was well-treated by the king who showed him personally round the scenes of his campaigns so that his painted records would be accurate. Van der Meulen's colour, his conception of landscape, and his tiny figures are all characteristically Flemish and look forward to the revival of interest in Flemish *genre* that took place in the early years of the eighteenth century. (Canvas, 55 × 66 cm.)

9. **Nicolas de Largillière. Still-Life (Amiens).** This fiery still-life may be interpreted as the manifesto of a painter declaring himself on the side of the Moderns in the great academic struggle in which artists of his generation grew up. The crimson drapery, the sky streaked red, green and gold, the pomegranate torn open to show its red seeds, the grapes practically phosphorescent with light, and the generally pulpy outline ally Largillière unmistakably with Rubens and Jordaens and the colourists, and underline his avowed antipathy to Italian models and the supremacy of drawing. Largillière grew up in Antwerp and returned to Paris in 1674 after a stay in London. This picture, which is painted with some heat, must be one of his earliest works. (Canvas, 76 × 96 cm.)



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10. **Charles Lebrun. The Battle of Constantine with Maxentius (Château-Gontier).** Lebrun's name is always connected with the Academy and his painting is usually labelled academic, although individually his compositions are invariably Baroque. This discrepancy is fully brought out when one compares his history pictures with those of Poussin, France's academic painter *par excellence*. Poussin's world is silent, full of harmonious frozen movement, protected against accidents. In Lebrun's pictures a number of head-on collisions take place, severe injuries are sustained, quantities of blood are spilled (see *Mucius Scaevola before Porsena*, 123). The colouring is hot, the flesh an exaggerated brick red. To complete the paradox, Lebrun, who wanted to consecrate painting for all time as an intellectual exercise based on studies after the antique and Raphael, has here taken Rubens as his model. (Canvas, 112 × 170 cm.)



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11. **Antoine Coypel. Reception of the Persian Ambassadors by Louis XIV (Saintes).** This poorish painting marks the end of the old order and the beginning of the new. It records the last official reception ever to be held by Louis XIV: the stunted boy on his right is the future Louis XV. Coypel was commissioned to paint the scene and being used to working on a gigantic scale he has not done it very well. French people of the seventeenth century had a nodding acquaintance with Orientals and Asiatics from their literature (the Turkish *divertissement* in Molière's *Bourgeois Gentilhomme* was inspired by the more important reception given to the Turkish ambassadors in 1669), but they did not discover them visually until the eighteenth century. This painting is an early example of what was to become a very fashionable genre: Lancret's *Turc Amoureux* (Musée des Arts Décoratifs, Paris) owes a great deal to Coypel's Persian Ambassador. (Canvas, 68 × 130 cm.)



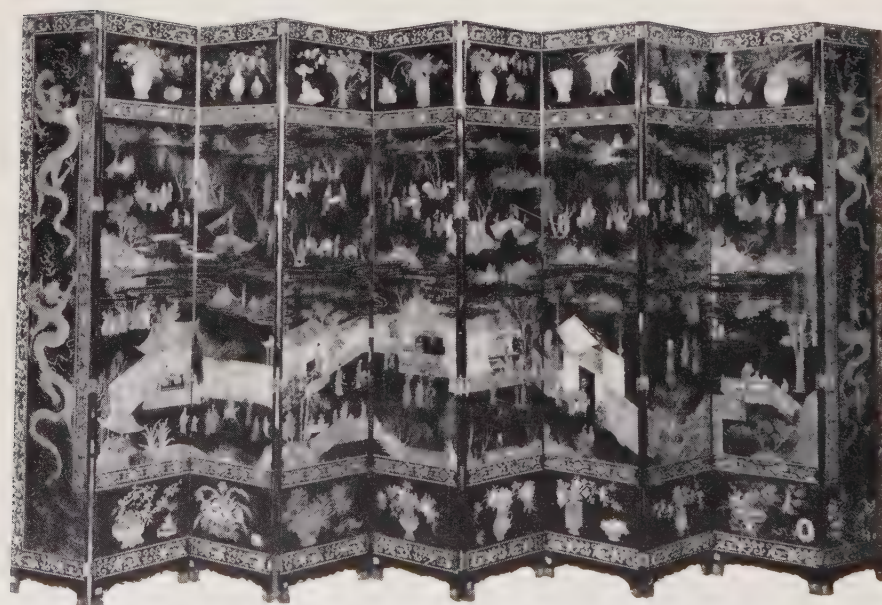
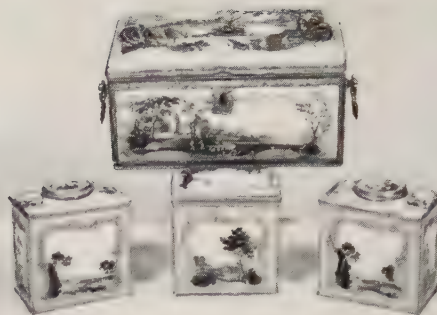
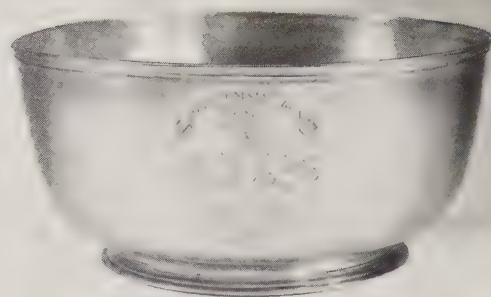
An article, by George Wingfield Digby, on the tapestries displayed at this exhibition will appear in the May issue of The Connoisseur.



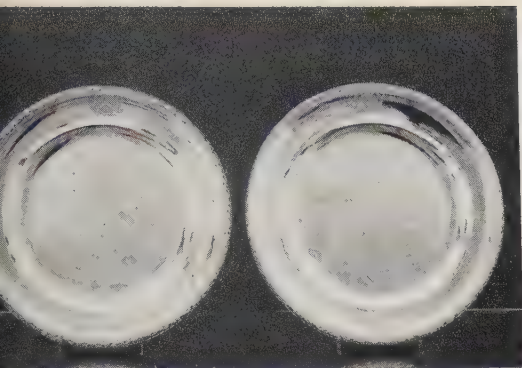
A CHEVALIER OF THE ORDER OF SAINT ESPRIT: ATTRIBUTED
TO NATTIER. OIL ON CANVAS, 32 × 23 $\frac{5}{8}$ INCHES.

Reproduced by permission of the Trustees of the Wallace Collection.

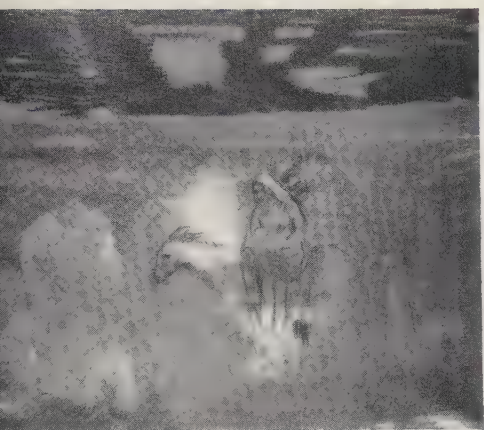
International Saleroom



1. William and Mary circular punch-bowl, 11 in. diameter, by Robert Bruce, Edinburgh, 1692, Assay-master John Borthwick. £1,450 (Christie's). 2. English enamel casket with set of caddies, 8½ in. wide, from the Lord Glenconnor Collection. £840 (Christie's). 3. Meissen tureen and cover from the 'Hamburg tankard' service painted by Adam Friedrich von Löwenfinck, 11 in. high. £2,500 (Sotheby's). 4. Louis XV marquetry upright secretaire, by Pierre Macret (stamped 'Macret'), 44 in. wide. Bought by Frank Partridge & Sons for £1,890 (Christie's). 5. Rare Ming wine ewer, 10 in. high. £340 (Sotheby's). 6. Chinese black Coromandel lacquer 10-fold screen. Dollars 4,600 (£1,643) (Parke-Bernet, New York). 7. A rare William and Mary turned walnut lowboy, New England, c. 1700. Dollars 4,400 (£1,571) (Parke-Bernet).



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8. Two of a set of 24 George III silver-gilt dessert plates, by Paul Storr, 1798. Dollars 4,600 (£1,643) (Parke-Bernet). 9. Louis XV gold snuff-box, 3½ in. wide, Paris, 1750, with the poinçon of Julian Berthe. £924 (Christie's). 10. Portrait of Louisa, third daughter of Sir William Burroughs, by John Smart, signed with initials and dated 1797. £756 (Christie's). 11. Odilon Redon. 'La Fuite en Egypte', pastel and gouache, signed, 19½ × 23½ in. £2,700 (Sotheby's). 12. Silver coffee service, by Wm. Aytoun, Edinburgh, 1718-20. Dollars 6,000 (£2,143) (Parke-Bernet). 13. 'The Hutton Cup', an Elizabeth I silver-gilt standing cup and cover, 13½ in. high, 1589. Maker's mark I.S. in monogram, ascribed to John Speilman or Spilman. £8,000 (Christie's). 14. From an important suite of 18 pieces of Adam mahogany furniture. £7,560 (Christie's).

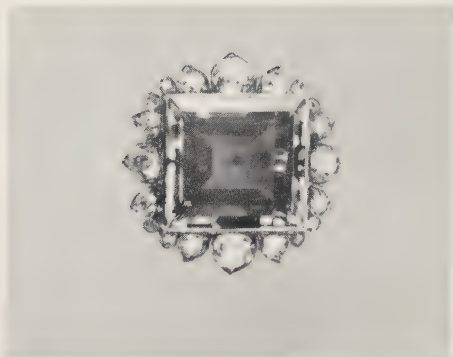
International Saleroom

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International Saleroom



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15. Formerly the property of the late Lord Wantage, V.C.: a step cut emerald mounted with a border of diamonds. £6,800 (Sotheby's). 16. Antonio Guardi. 'Interior with Figures', signed, oil on canvas, 88 cm. by 134 cm. Formerly in the Duke of Westminster Collection. Swiss francs 6,000 (£490) (Galerie Fischer, Luzern). 17. Pen and ink drawing of a farm, 8 $\frac{3}{16}$ in. by 11 $\frac{1}{2}$ in. Lot 3 in the sale of forty-three drawings by Fra Bartolommeo, which totalled £100,985. £6,500 (Sotheby's). 18. Lot 25 from the same sale, pen and ink view in a mediaeval town, 8 $\frac{7}{16}$ in. by 11 $\frac{1}{8}$ in. £8,400 (Sotheby's). 19. Rembrandt Harmensz van Rijn. 'An Old Man', pen and ink on buff paper, 5 $\frac{1}{16}$ in. by 4 $\frac{1}{16}$ in., c. 1633-34. £2,300 (Sotheby's).



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SELLING AT CHRISTIE'S

1. Biblical Allegory. By Baltasar Castiglione. The property of Mr. H. S. Goodhart-Rendel. Selling March 7th. 3. 'Caudebec on the Seine'. By Eugène Boudin. The property of Lady Catherine Giles. Selling March 7th. 6. Louis XV regulator clock (gaine de regulateur), the case stamped DUBOIS. Selling early March.

SELLING AT SOTHEBY'S

2. Bracket clock, by John Wise, with repeating movement, 15 in. high. Selling February 14th. 4. One of a set of ten Hepplewhite chairs in the French taste. The property of the Viscount Hereford. Selling February 14th. 5. 'The Nativity'. By Sano di Pietro, 20 $\frac{3}{4}$ x 16 in. Selling mid-February.



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Forthcoming Sales

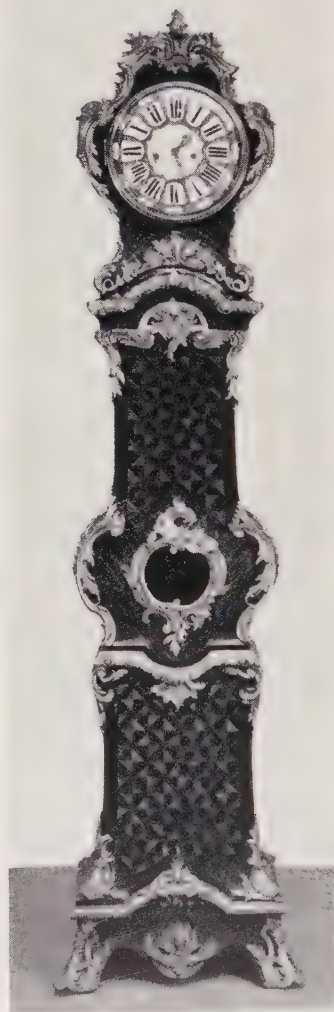
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Dürer - or not Dürer?

BY LEONARD KOETSER

Since its discovery last year the little picture of St. Jerome (panel size 23 by 17.4 cm.), the property of Sir Edmund Bacon, Bt., of Raveningham Hall, Norfolk and reproduced on the opposite page, has attracted widespread comment. Its protagonists assert that it is the work of Albrecht Dürer. Others, with equal conviction, hold a contrary opinion. Chief amongst the latter is Mr. Leonard Koetser, the London fine art dealer, to whom The Connoisseur now gives space in which to express his personal opinion. Mr. Koetser is supported in his contention by Dr. Buchner and by Dr. Friedländer.—EDITOR.

ALTHOUGH this little picture is of great beauty and ranks high amongst works of art, technically the beard of St. Jerome is soft and shapeless, like cotton wool, and lacks the strength of draftsmanship and design of Dürer. The hand on the chest is not well drawn and the design of the car is weak. The cloak in the foreground is painted with too great a mannerism and is too unnatural to be by the great master. Also, the seven-leaved plant in the foreground is too mechanically and artificially painted for Dürer, who was a great student and observer of Nature.

Another point is that one would expect such a highly finished picture to be signed by the master. Consider, also, the composition and details, such as the trees, vegetation, stones, birds, etc. Throughout this is far too scattered and creates an overcrowding and a restlessness which is foreign to Dürer's painting.

The composition, in fact, of this little painting is typical of an Altdorfer composition. Altdorfer made some ten or twelve little pictures similar in size and composition, surrounded by steep rocks and mountains, all crowded in and stuffed full with trees and vegetation. All were painted with a painstaking and minute technique. This St. Jerome lacks Dürer's inborn sense and treatment of breadth, space and design that one finds in his paintings.

It is known that Dürer and Altdorfer were contemporary artists. Altdorfer was born in 1480 and died in 1538. Dürer was born in 1471 and died in 1528. And no doubt the impact and influence of such a great and powerful artist as Dürer on Altdorfer, the smaller master, was immense. The strong Dürer influence in this little picture is obvious. Altdorfer must no doubt have seen a woodcut, an engraving, or a drawing of Dürer's which inspired him and of which some parts were certainly copied: such as Dürer's figure of St. Jerome (engraving) and the drawing of the Lion (Kunsthalle, Hambourg).

A painting may be copied or partly copied (deliberately or not) by at least five different kinds of artists, falling into the following groups: (i) The Studio pupil, working in the master's studio, under the master's special guidance (Master and pupil often finishing the work jointly); (ii) The contemporary local or provincial artist; (iii) Other followers, of up to two centuries later; (iv) The deliberate copyist of the period, copying laboriously every detail; (v) The forger of much later date.

In the case of (iv), a good example and an interesting case, especially to students, may be found in the National Gallery. This painting attributed to School of Dürer (No. 5592) is on view in Gallery 19. The subject is *Madonna and Child*, formerly in the Cook Collection, executed by a Dürer copyist of the period, probably using tracing material from the original. It can be clearly

observed that the vegetation, especially the plants and grass outlines, are completely lifeless, many unfinished in design, probably through lack of patience or interest on the part of the artist. The same can be said for the head of the Child and the hair and hand of the Madonna and for many other parts of both figures: altogether a mass of lifeless and dead contour of lines, totally void of character and easily recognisable as a copy. All these copyists, some of considerable merit, were influenced, inspired or fascinated by the master and tried to imitate (deliberately or not) the master's style faithfully and conscientiously, in composition, character, form, colour, style and even tone, often quite successfully.

In the Raveningham Hall picture, Altdorfer can be named as the contemporary provincial artist, of considerable ability, who painted the picture of St. Jerome.

None of these artists, however, was able to imitate Dürer entirely successfully or to paint in precisely his manner, because Dürer's inborn sense of faultless design, technique and workmanship is inimitable. Like most of the great masters Dürer could not help but paint perfectly.

How then can we find out whether a picture is painted by the master himself or by his follower? Most important, one must have a natural sense or natural eye for beauty and acquire considerable knowledge. It is necessary to make ceaseless comparisons with and observations of the great masters' work, to study the paintings and characteristics of all pupils and followers and to make tireless comparisons with photographs. Finally it is necessary to train oneself to develop the keen eye necessary for observation (this can be partly achieved by learning to draw) and to study carefully how an object, or part of an object, is really constructed in Nature itself. This keen observation will then enable the student to analyse and differentiate between good, bad and indifferent, and to form a definite opinion between the master, pupil, follower, copyist, and forger.

Is there a way of finding out whether one's judgment is right or wrong? One way to learn and to measure one's judgment and get certainty and confidence, whether right or wrong, is to buy paintings, preferably by purchase at auction (some 500 paintings alone are sold every week in London's auction rooms, the majority old ones, throughout the year), say for £10 to £100 and thereafter have it cleaned. The result will soon be apparent. If it is genuine it will pass the supreme test and scrutiny of the experts. If not genuine the purchaser will soon find out his mistake, and in what way his picture is wrong: and by his next purchase he will have acquainted himself as to how the master of his choice painted.

Since the publication of my first criticism of this St. Jerome painting in the London press (Sept. 21st, 1957), I have written both to Dr. Buchner (until recently the Director of the Munich Museum and acknowledged to be the greatest authority on Dürer) and to Dr. Max Friedländer. Dr. Buchner, who saw the original Raveningham Hall picture last year, says: '...an early work by Albrecht Altdorfer. I cannot recognise in it an original creation of Dürer, even though the brushwork is of high quality and some features recall Dürer's style'. Dr. Max Friedländer also says that in his opinion this St. Jerome is 'an early work by Altdorfer'.



The Connoisseur's Diary

A Presentation from Queen Elizabeth II to Colonial Williamsburg: The Norwich Museum : Terracotta Bozzetto Discovered

DURING her recent visit to Colonial Williamsburg, Virginia, Her Majesty, Queen Elizabeth II presented to the authorities there the rare seventeenth-century tortoiseshell casket, inlaid with mother-of-pearl, seen below. This large Charles II box, made in Jamaica, c. 1660-1685, which was formerly in the collections of Her Majesty Queen Mary, is now on permanent exhibition at Williamsburg in the Upper Middle Room of the Governor's Palace. Among the English pieces in the same room, which originally served as the library for the royal governors of the Virginia Colony, is the important long case clock by Thomas Tompion formerly in the J. S. Sykes Collection and sold from England in 1957 for £11,000 (see *Connoisseur's Diary*, March, 1957); a secretaire-cabinet of c. 1710 which originated from Ashburnham Place, Sussex; and a rosewood bookcase, c. 1740.

Dutch Landscapes and the Norwich Museum

THE small oil painting (15½ × 18¾ in.) illustrated in our last issue, *Landscape with Roman Ruins*, by the seventeenth-century Dutch artist Cornelis van Poelenburgh (c. 1586-1667) was acquired for Norwich Castle Museum from Mr. Alfred Brod. Poelenburgh, a native of Utrecht and pupil of Abraham Bloemaert, spent several years in Italy (1616-23) and in 1637 came to London. Like the work of other Dutch artists who trained or studied in Italy, his paintings are imaginative in composition, yet at the

same time reveal a keen interest in nature. It is interesting to note that Poelenburgh's distinguished French contemporary, Claude Lorrain, was studying in Rome at the same period. Both artists were influenced by the work of Adam Elsheimer and were attracted to Classical remains and the scenery of the Campagna. Poelenburgh's use of light and the idyllic mood that he invariably captures certainly bear some relationship to the poetic vision of Claude's landscape compositions.

The Castle Museum's new picture is a very typical landscape by Poelenburgh and is signed with the initials C.P. In much of his work the artist introduces bathing figures into the foreground and romantic ruins behind them, as in this example. His treatment of light and his mellow tones are particularly noteworthy.

The Norwich Museums Committee is particularly anxious to acquire seventeenth-century Dutch landscapes to illustrate the link between that School and the Norwich landscape painters. Although Poelenburgh's *Landscape with Roman Ruins* has no strong claims in that respect, there are one or two points that justify its acquisition for the collection. In the first place, this master was enthusiastically collected in Norfolk during the late eighteenth and early nineteenth centuries, as there is contemporary evidence that he was represented in collections at Felbrigg, Holkham, Langley, Norwich and Yarmouth. Secondly, it is interesting to compare the careful

attention devoted to foreground foliage with similar detail in landscapes by John Crome and his followers. Finally, this type of landscape, in which Classical fragments and foreground figures are weaved into a romanticised setting, was attempted by J. S. Cotman on more than one occasion.

An exhibition, 'Eighteenth-Century Italy and The Grand Tour' will be held at the Norwich Castle Museum from May 23rd to July 20th, and will be featured in our June issue.

Madonna and Child: By Lucas Faydherbe

FROM Mr. E. D. Levine, the Cromer antique dealer, the British Museum has purchased a terracotta bozzetto, or sketch, of a seated Madonna and Child. This figure, 15 in. high, is undoubtedly by the great Flemish baroque artist Lucas Faydherbe (b. 1617—d. 1697). He trained in the atelier of Rubens in Antwerp, but spent most of his life in Malines and Brussels, executing this bozzetto about 1670. The source of the Staffordshire pottery and porcelain versions of this figure group, made throughout the period 1780-1840, is therefore now discovered. The terracotta figure is known to have been in an English private collection since 1761 and a Staffordshire potter, probably the famous Enoch Wood, took a cast of it and made a mould, from which identical copies were made on a slightly smaller scale due to shrinkage in the firing. The ceramic versions have always puzzled the experts because of their unique high quality among Staffordshire pottery figures. The problem of authorship is now solved.

Another recent purchase of interest to the student of early Spanish (Hispano-Moresque) pottery is a tall jug or pitcher, probably made and decorated at Malaga in the fourteenth century. Outside Spain few examples of this primitive shape of jug are known. The simple pattern of blue lines arranged in strange geometric shapes encloses intricate designs in lustre. Malaga ware of the fourteenth century is very rare: even fragments of vessels are prized, and a complete, although damaged, jug of a type previously unknown in Malaga ware, is a welcome addition to the English public collections, where so very little Malaga ware can be seen.

Silver Elephants

DURING the second half of the eighteenth century, banquets were given at Rotterdam and in other towns in honour of Johan van

Presented by Queen Elizabeth II to Colonial Williamsburg: a 14½ in. high, 25½ in. wide casket of tortoiseshell veneered on Spanish cedar, made in Jamaica between 1660 and 1685.



Oldenbarnevelt and Johan De Witt. At these Barnevelt dinners an anti-Oranje mood prevailed. The Eternal Edict, the rejection of the government of the Lord Lieutenants was glorified under the slogan 'Freedom of the People'. This may, in fact, solve the mystery of the meaning of three elaborately - formed silver elephants which decorated the banqueting table of a well-known Dutch family. The bases of these pieces, one of which is here illustrated, were decorated with medals carrying the effigies of Hugo Grotius, Oldenbarnevelt and the brothers De Witt. A negro boy can be seen sitting on the neck of the elephant, with pearls in his ears and a gold-plated spear in his hand. The elephants carry a heavy gold-plated tower, on the top of which there is a candelabrum with four candles. They were made by the well-known Rotterdam silversmith Rudolf Jansz. Sondag (1726-1812), who was one of the patriots, in 1786, the year of the alliance with France.

This remarkable set of candelabra came into the possession of one of the ruling families of the oligarchy, Pieter Matthijs Beelaerts van Emmichoven (1725-1799). He was a member of the Admiralty of the Maze at Rotterdam, later became Burgomaster of Dordrecht, and in 1763 married Henriëtte Adriana van Vredenburg. Her legacy comprised a number of paintings, but as the elephants are not mentioned among the silver, it is possible that they came into the family by marriage. The names of Van der Dussen, 't Hooft and de Kat are mentioned in this connection.

At the dinner in 1786, at the Doelen, on the occasion of the alliance with France, one of the table pieces represented 'Gratitude' (to France); a figure carrying on her breast a golden medal showing an elephant. One reason for the frequent appearance of the elephant as a decorative element in eighteenth-century France was that France had at that time entered into relationship with Siam. All kinds of Eastern motives were employed. Clocks, for example, were decorated with elephants, camels and rhinoceroses: and the elephant, the symbol of supreme power, is found quite frequently in the years before the revolution. Moreover this French fashion was copied in the Netherlands in every respect.

A Philippe de Champaigne Painting

THE interest aroused by the great exhibition of seventeenth-century French painting at Burlington House makes this an appropriate moment for the National Gallery to acquire a large and important altarpiece by Philippe de Champaigne. Called *The Dream of S. Joseph*, it is now on exhibition at the National Gallery in Room XIV, with other seventeenth-century French paintings. De Champaigne's painting is very little represented in England apart from the fine pictures in the Wallace Collection at Hertford House, and the National Gallery previously possessed only his portrait of Cardinal Richelieu. This religious picture by

him is not only an important acquisition in its own right but strengthens the very weak representation there of French religious painting of the period.

The Dream of S. Joseph shows the Angel Gabriel appearing to the sleeping Saint and revealing to him the mystery of the Incarnation. There is a reminder of de Champaigne's Flemish origin in its bold emphasis upon everyday things, like S. Joseph's carpentry tools littering the floor: and in its fervent piety there is an anticipation of the painter's connection with Port-Royal, where his daughter was to become a nun. The theme of S. Joseph's dream was a popular one at the time, de Champaigne himself treating the subject at least three times. The picture acquired by the National Gallery is probably the altarpiece which he painted for the Church of the Minims at Paris. The style suggests a date about 1635, by which time he was settled in France and already receiving the patronage of the King and Cardinal Richelieu.

The picture was sold at the time of the Revolution. It belonged to Napoleon's uncle, Cardinal Fesch, in Rome and is recorded later in the nineteenth century in other private collections. It was included in the Philippe de Champaigne exhibition in Paris, 1952 (No. 16), lent by Jacques Seligmann & Co., New York, from whom the National Gallery has acquired it.

Nineteenth-Century French Landscape at the Terry-Engell Gallery

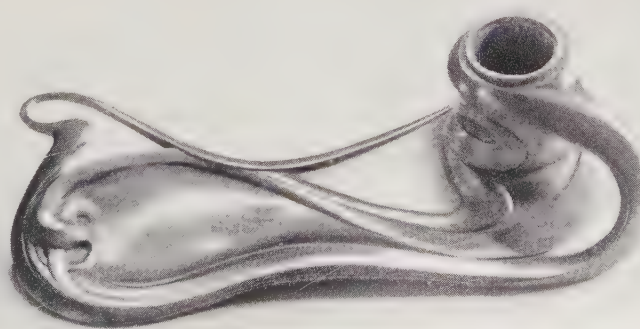
THE growth of a new enthusiasm for the Barbizon School, which has been so marked in recent years, receives fresh impetus from an exhibition of nineteenth-century French landscape painting at the Terry-Engell Gallery in Bury Street, London. The impetus on this occasion springs from more than one source. Pre-eminently there is the charm of the pictures themselves: nearly seventy landscapes, mostly small in size, revealing how fresh this natural movement remained during the whole of the century. These works, collected in France recently, delight the eye: they have light and air and vernal beauty.

Added to this, the enthusiast for, or student of French painting will find a number of names not immediately familiar, though this exhibition itself may well make them so. It has been the policy to create, as it were, a second eleven: and as so often happens the finest works of these prove to be as good as much that comes from the more established masters. True there are



One of a set of four elaborately-formed candelabra, made by the Rotterdam silversmith Rudolf Sondag in 1786. In the possession of Messrs. S. J. Phillips, 113, New Bond Street, London.

some of these: Fantin-Latour with a subject picture; Jules Dupré and his brother Victor; Lepine, Georges Michel. But the excitement comes rather from the discovery of the fineness of the lesser-known artists. There is, for example, an excellent landscape by Leon Richet (1847-1907) with some cottages set against a clump of trees, a distant mill silhouetted against a luminous sky and the light carried to the foreground across an irregular pool in the manner familiar in this type of romantic landscape. There are canvases by Charles Lapostolle (1824-1890) which evoke comparisons with names as varied as Constable (a featureless foreground field, a line of houses and trees right across the canvas, a tender sky) and Boudin (a seashore with tiny figures and a balloon ascending). Indeed, not the least fascination is to see how some of these men pursuing their own romantic naturalism were part of the Impressionist movement which eclipsed it. As all the works are signed they establish names. And since it is the policy of the exhibition not to charge too highly, they may prove excellent investments if those names are established.



Brass inkstand, of date 1898, by Henry v. d. Velde. In the Nordenfjeldske Kunstindustrimuseum, Norway. See review of Stephan Madsen's 'Sources of Art Nouveau' (Oslo, 1956) on page 55.

IN THE GALLERIES



1

1. One of a rare set of twelve coloured mezzotints of Norwegian topographical and other subjects by J. J. G. Haas (1756-1817), the Danish artist. This is a view of Christiania. In the possession of the Parker Gallery, Albemarle Street, London, W.1.

2. 'Mary Magdalene', by an unknown master of the Avignon School. On panel, 102 x 68 cm. The Stenmans Konstsalong, Stockholm.

3. 'Calvary', by Lucas van Valckenborch. On panel, 30 x 22.5 cm., signed and dated 1564. Abels Gallery, Cologne.

4. 'Vase of Flowers', by Osias Beert (1580-1624). On panel, 25½ x 19½ in. Rayner MacConnal Gallery, Duke Street, London, S.W.1.

5. 'Femme sur Fond rouge et jaune', by Picasso, 1952. Canvas, 125 x 80 cm. Now in an exhibition, 'Eleven Masters in French Art', at the Svensk-Franska Konstgalleriet, Stockholm.

6. 'Portrait of a Youth'. By Adolf Ulric Wertmüller, signed and dated 1777 in Paris. H. Bukowski Konsthandel, Stockholm.



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Round about the Galleries

The Royal Mood

THE superb portrait of King Gustav III of Sweden, reproduced on the cover of this special Swedish number, may be said to symbolise that monarch's sympathy with France, culturally and dynastically. This picture, 260 × 162 cm. is the work of Alexander Roslin (1718-1793), the Swedish painter, and is among the show-pieces to be seen in the so-called Round Drawing Room constructed for Gustav III in one of the round brick towers of Sweden's old fortress of Gripsholm. This apartment was, in fact, the king's reception room when he held court at Gripsholm, and in this same room there are life-size contemporary portraits of all the sovereigns of Europe. Gustav's sympathy with Louis XVI and Marie Antoinette, and his efforts to thwart the French revolutionaries, brought about his assassination in 1792 by an emissary of the Swedish oligarchical party. Roslin studied and worked in Paris for many years, married a French woman, and returned to Sweden after her death. He painted several pictures of Gustav III and his brothers. Another well-known portrait by him is of the Baroness de Neubourg Cromière in the National Museum, Stockholm. The artist died in 1793.

Adolf Ulric Wertmüller

ANOTHER Swede who came under the spell of French eighteenth-century painting was Adolf Ulric Wertmüller, born in Stockholm in 1751. Studying at the Académie Royale in Paris, he returned to Sweden and was appointed court painter at the age of thirty-two. The *Portrait of a Youth* reproduced on the facing page is typical of Wertmüller's earlier style. He was influenced later by David, leaving Sweden for America in 1800, eventually settling in Philadelphia. One of his best-known works is the group of Marie Antoinette and her children in the park at the Trianon, now in the National Museum, Stockholm, which also contains a classical *Ariadne Abandoned at Naxos*, and a portrait of Count Armfelt.

School of Avignon

FEW places in Europe are as inspiring as Provence, and it is therefore not surprising that this part of France has produced poets and painters of renown throughout the centuries. Thanks to modern scholarship we now know how important the School of Avignon was in the develop-

ment of French painting as a whole. What is always interesting to connoisseurs is the rapid advance from such an Italianate primitive as *The Virgin and Child with Saint and Donor* (Worcester Museum, Massachusetts) to the confident, anonymous Avignonaise *Pietà* in the Louvre. Just as Van Eyck appears to bring Flemish painting to a sudden consummation during the first half of the fifteenth century, so do Nicholas Froment, Enguerrand Charenton and other artists 'arrive' simultaneously in Provence. There is a cosmopolitan mood about their works which is undoubtedly due to the fact that the papal court was then at Avignon and the road south to Rome or north to Flanders was the highway of religious, political and aesthetic importance. The *Mary Magdalene* by an unknown master of the Avignon School, also reproduced on the facing page, has transitional qualities between the early and middle years of the fifteenth century. On panel (102 × 68 cm.), it is a very rare picture and belongs to the Stenmans Konstsalong Gallery, Stockholm, which is conducted by Mrs. Bertha Stenman, widow of the esteemed Gasta Stenman, in his day one of the most eminent art dealers in Scandinavia. In this work St. Mary Magdalene is seen wearing a rich red robe edged with jewellery and holding a Gothic ointment vessel in her left hand. A background richly composed in gold, with the hills of Jerusalem visible in the distance, completes a generally magnificent effect.

Danish Mezzotinter

FOR charm of subject and impeccable craftsmanship the eighteenth- and early nineteenth-century mezzotint and aquatint has never been surpassed. Modern photographic reproduction, of course, has made this laborious medium of multiplying prints redundant, but the works of the old engravers invariably attract the collector of taste. French masters of the colour print set the standard of fashion throughout Europe, and foreigners were quick to assimilate method and mood. The Danish artist J. J. G. Haas (1756-1817) achieved many notable examples, and at the Parker Gallery, (2, Albemarle Street, London, W1.) can be seen a rare set of twelve coloured mezzotints of Norwegian topographical and other subjects. They comprise views of Christiania, Bergen, Frideriksteen and Stavanger, and some interiors of foundries with workmen forging iron. Most of these prints are after oil paintings by C. A. Lorentzen, and both these

artists were born in Copenhagen and worked in Paris during the years preceding the Revolution. They returned to their native city and died there in 1817 and 1828 respectively. Lorentzen was one of Denmark's most celebrated and versatile artists and is well known for his portraits, landscapes, genre and history pictures.

From Old to New

WHETHER or not Lucas van Valckenborch (1530-1597) studied with Pieter Brueghel the Elder—and it is thought that he did—a work by him at the Abels Gallery in Cologne (Stadtwaldgürtel, 32) shows considerable Brueghel influence. It is a Calvary on wood (30 × 22.5 cm.) signed and dated 1564. The three Crosses, surrounded by the holy witnesses and Roman soldiery, are set in a comprehensive landscape under an ominous sky. The little figures, particularly, are Brueghelesque.

The visitor to this Cologne Gallery is always assured of an eclectic display of old and new masters—Dutch, French and German. A fine landscape by Harpignies, dated '89, recalls a master of the woodland scene. Few artists had a more sensitive feeling for the beauty of tree form than Harpignies, much of whose work was inspired by the forest of Fontainebleau. It is not therefore surprising that his pictures are now being sought after again. An important Harpignies exhibition was held in the spring of last year at the Marlborough Fine Art Gallery in Old Bond Street, London. Collectors who are more interested in the modern idiom have a choice at Abels of works by Utrillo, Dufy and other members of the École de Paris.

Cameron and Leader

WRITING of Sir D. Y. Cameron in the *Old Watercolour Society's Club Volume* for 1949, Sir James Caw thus assessed the artist's qualities. 'Of all the British painters of the time Sir D. Y. Cameron occupied an almost equally conspicuous place on both sides of the Border. He himself might have admitted that a very few of his Scottish seniors or contemporaries possessed qualities of originality, inspiration or colour to which he had less claim, and that certain of his English predecessors or fellows had claims which he could scarcely rival. But he showed up conspicuously against either background, and his art had qualities of distinction in style profundity in conception which gave his work an outstanding position in contemporary achievement'.

Looking at *The Cliffs at Ross* at the M. Newman Gallery (43a, Duke Street, St. James's, London, S.W.1). I could not but agree entirely with Sir James Caw's opinion. Cameron's work has a poetic spirit wholly Scottish, quite apart from the fact that so many of his subjects are of remote Highland scenery. For integrity of vision and scrupulous technique Cameron holds his own with the best landscape art of the twentieth century. It was interesting to compare the beautifully austere technique of *The Cliffs at Ross* with the more intimate and homely subject and attitude of B. W. Leader's English rural scenes in the same galleries. The difference between poetry and prose was obvious, but that is not to say that Leader's work is without real merit. He will come back into fashion, for such pictures as *Worcester from Whittington* and *The Thames at Streatley* have a certain permanent charm. At his best Leader was a fine painter, especially when he suppressed his weakness of piling on too much detail. There are passages in the two landscapes under discussion that reveal great knowledge of arboreal form and atmospheric effect.

Two Young Artists

THE English watercolour has a place to itself in the pantheon of art, for no other nation has produced so many masters of this medium. The problem of course is to vary the tradition rather than to repeat it; and if we consider the subject as a whole we realise how flexible this tradition is and how many artists have been able to modify and add their quota to its collective value. Mr. Norman Adams will be showing shortly at the Roland, Browse and Delbanco Gallery (Cork Street, London, W.1) a series of watercolours suggested by the English and Welsh scene. That he has originality and a dramatic colour sense there is no doubt, and if he will combine these with a little more form his work would be none the less interesting. Such subjects as *The Rainbow*, *Trees in the Rain*, and *Pen-y-Ghent* have an attractive spontaneity, but the artist will have to guard against too 'automatic' a statement, and should give more attention to sky form. More substance in drawing generally would not come amiss. His work, none the less, shows that it is founded on the beauty and mystery of nature, and that in itself in these days of introspective nonsense is a healthy sign.

At the same gallery, Mr. Bernard Dunstan expresses a sincere feeling for the oil method in certain small, domestic interiors now on exhibition there. His impressionism is refreshingly sincere, but here again concentration on the drawing and less sketchiness would give his undeniably charming talent more force.

Corot as Figure Painter

COROT is rightly regarded as one of the most poetic landscape painters of the nineteenth century. Such was an ambition abundantly realised. As he said himself; 'I had only one aim in life and that was to paint landscapes'. Was he dissatisfied with his figures because they were not ultimately as popular as his pastorals, despite the fact that a single figure of a monk exhibited at the Salon of 1840 sold for 500 francs at a time when Corot was not materially successful?

According to C. Bernheim de Viller's book, *Corot, Peintre de Figures* (1930), there are no fewer than 346 reproductions of figures or landscapes with human interest. The artist's portrait of himself at his easel painted at the age of thirty just before his departure for Rome gives a good idea of his ability in this respect, since it is confident and authentic in style. There is also the better known self-portrait by him wearing a smock, and of course many other portraits, mythological and religious compositions done throughout his long life. Plate 77 in de Viller's book is the picture known to Corot students as *The Baptism of Christ* in the chapel of the church of St. Nicholas, Chardonnet. It shows St. John on his knees baptising our Lord, who is advancing towards St. John from the river of Jordan. On the right there is a group of people with a kneeling figure in the foreground. The original sketch for this kneeling figure (canvas, 11 $\frac{1}{4}$ x 8 ins.) is now to be seen at the Wildenstein Gallery (147, New Bond Street, London) and this also is reproduced as plate 82 in the de Villers publication. A sketch of exceptional vitality, it proves how conscientious Corot was in the preliminaries for his figure subjects. Dating from 1844/5 the canvas is stamped with the mark of the Corot sale, and has been reproduced several times, the most recent being in the *Gazette des Beaux Arts* for May-June, 1954. It was last exhibited at the Winnipeg Gallery in the same year.

Holland in Bloom

AS M. Ingvar Bergstrom infers in his scholarly book *Dutch Still-Life Painting in the Seventeenth Century*, there is a unique sense of beauty and *joie de vivre* in the floral, fruit and breakfast-pieces by those artists who specialised in such subjects during the first half of the seventeenth-century. After much suffering under a foreign yoke Holland had achieved her independence, and had quickly acquired an empire and great wealth. With the already splendid tradition of Dutch and Flemish painting behind it, the still-life expressive of delight in natural objects and a comely domestic rhythm became an ideal among artists and the public. A certain botanical and aesthetic enthusiasm initiated a school of painters whose work in this genre has never been surpassed. Yet the earlier ones, or pioneers, are always the more important and rare. They have the authority of the new idea, without in any sense of the word being primitive. Technical mastery in oil-paint had long before been proved in the Lowlands. Among supreme still-life painters was Osias Beert. Nothing is known about him except that he was born about 1580, entered the Guild of St. Luke at Antwerp in 1596 as an apprentice at the age of sixteen, was admitted master in 1602 and died in 1624. It is doubtful if there are more than six absolutely authenticated works by him, but a superb one is the *Vase of Flowers* now in the possession of the Rayner MacConall Gallery (19, Duke Street, London, S.W.1). Here is early Dutch flower painting at its highest, a picture that loses nothing by comparison with examples by the better known 'Velvet' Brueghel, Ambrosius Bosschaert the Elder and Jacques de Gheyn, who were working about the same time as Beert. This artist had been

all but forgotten until an article appeared on him in *L'Amour de l'Art* (Vol. XIX, 1938) and *La Revue Belge d'Archeologie et d'Histoire de l'Art* (Vol. XX, 1951).

The Allegorical Touch

A PAIR of pictures (85 $\frac{1}{2}$ x 54 $\frac{1}{2}$ ins.) at the Frost & Reed Gallery in New Bond Street, London, described as *The Allegorical Tomb of the Marquess of Wharton*, and *The Allegorical Tomb of Joseph Addison*, are replete with various interest and not a little mystery. Painted by Donato Creti, possibly assisted by Nunzio Serrajuoli and J. Paltronieri, they are period pieces of baroque sentiment, sepulchral monuments with attendant figures of graces, Roman soldiery and *putti* set in Italian landscapes. How they came to be painted and whether done in Italy or England is still a matter of research. I find no reference to them in Mr. P. Smithers' admirable life of Addison published in 1954. We know, of course, that Addison made the grand tour in the opening years of the eighteenth century, and visited Bologna where Creti worked for many years and died. Did the essayist see some of Creti's works there? Even so, one can hardly think that Addison at the age of thirty was contemplating his own apotheosis. The Earl of Wharton was the most prominent Whig during the reign of Queen Anne, and he employed Addison as his Secretary when he was Lord Lieutenant of Ireland. It was of Wharton that Swift wrote: 'With a good natural Understanding, and no ill-taste of Wit, he is generally the worst companion in the World; his thoughts being wholly taken up between Vice and Politics; so that Bawdy, Prophaneness and Business, fill up his whole Conversation. He is without sense of shame or Glory...' These exceptionally interesting pictures were painted without any satirical intent. Wharton died in 1715, Addison in 1719 and the artist, Creti, in 1749.

Numbers and Prices

IF Copley Fielding was too prolific an artist to paint many masterpieces (his exhibits at the Old Society numbered no fewer than 1,748), he could be very impressive when at the top of his form, as the critical Ruskin admitted: and so were the prices paid for his works during his lifetime and soon after his death. At the Quilter sale in 1875 Fieldings' *Mull of Galloway* was 'knocked up' to £1,732 10 0 if I may reverse sale room jargon. Not all the old masters of watercolour however, made fortunes. Many eked out a living with teaching, as did John Varley, only to become a chronic visitant to the debtors' prison during the last years of his life. There is a fine Copley Fielding, *Culver Cliff from Bembridge*, at the present annual show of old watercolours at Messrs. Thos. Agnew in Old Bond Street. I also commend a broadly and spontaneously painted *Westmorland Hills* by Peter de Wint. Across the road at the Leger Gallery, a large and technically brilliant John Varley of Carnarvon Castle proves how accomplished this artist was, and the same exhibition contains several fine Rowlandsons, a middle-period Samuel Palmer and other collectors' pieces.

Books Reviewed

SVENSKT SJUTTONHUNDRTAL. EN STILHISTORISK UNDERSÖKNING: By Carl Hernmarck. Swedish Eighteenth Century Art. A study of styles.) National-musei Skriftserie Nr. 1., Stockholm and Lund, 1954.

THE Swedes are proud of their eighteenth-century art, and with some reason. For out of adversity—the disastrous results of Charles XII's campaigns—they managed to rebuild their national economy and at the same time create numerous works of art that are of a remarkably high quality. During the first three quarters of the century, Swedish court circles identified themselves with France in matters of taste and in so doing accepted a measure of the French Academic classical tradition and the insurance that this gave against exaggeration and extremes of all kinds. This moderating influence stood the Swedes in particularly good stead during the Rococo period; for Rococo is an art form that, more than most perhaps, requires either strict discipline or real talent: and the Scandinavian countries possessed few really talented artists of their own during this period. So when Denmark followed the uninhibited German form of the Rococo style, with its vigorous forms and its wild asymmetry, it is not surprising that only occasionally, as in the hands of the Danish Court Architect, Nicolai Eigtved, were works of real distinction the result. In adopting the more placid and well-disciplined French version of the Rococo style, however, the Swedes played safe. Even without the aid of true artists—and the Swedes produced several at this time—they could not go far wrong; for the rules that governed the French style were strict and, if these were adhered to, virtually guaranteed good results.

It was Nicodemus Tessin the Younger (1654-1728) who put Sweden on the right path. A true son of the Baroque, Tessin had travelled extensively in Italy, where he fell under the influence of Bernini's art, and in France which he came to consider as his adopted country. In 1705 he had had the temerity to compete against the great Hardouin Mansart himself by submitting his own project for the remodelling of the Louvre and he even produced a scheme for setting up a temple to Apollo in the gardens of Versailles. Tessin made great efforts to introduce French taste into Sweden. In order to do so he had to overcome the traditional allegiance of Sweden to German and Dutch art and so, during the 1690's, he not only brought in a group of French artists and craftsmen but he kept in close contact with Paris, whence he received frequent reports on the latest fashions in interior decoration together with designs, sometimes from the great French artists of the time (Tessin was a particularly great admirer of Berain from whom he commissioned a number of designs that were to be executed in Sweden). With the aid of the Frenchmen, Tessin started to build a new Royal

palace in Stockholm, but only the carcass was ready when work had to be stopped (c. 1710) for lack of money during the calamitous wars of Charles XII. The Frenchmen drifted home and it was not until 1728 that work could begin again; and then Tessin died almost immediately afterwards. There was thus a break between Tessin's introduction of French taste into Sweden at the end of the seventeenth century and during the first years of the eighteenth, and the next phase which only began about 1730.

The man chiefly responsible for carrying on where Tessin had stopped was Carl Hårleman (1700-1753). Yet Hårleman did more than this, as in continuing the work in the spirit of old Tessin he also contributed much of his own. He had been to Paris twice by 1732 and appears to have understood the niceties of the French Regence and proto-Rococo style very well. The fact that he preferred, as he stated in a letter, the work of Vassé to that of Oppenort shows that he appreciated what was most French in Parisian art of the 1720's. It was Hårleman who selected a number of excellent artists to assist him in the great task of fitting out the new palace. It was Hårleman also who, in 1745, selected a talented young Swedish artist called Jean Eric Rehn to become his personal assistant and chief draughtsman to the so-called Office of Manufactures—a kind of central design office for the government-sponsored industries and workshops. Rehn had studied the faïence and the silk industries in France, and it was no doubt partly due to his influence that Sweden was to excel in these two branches of the applied arts during the third quarter of the century.

Rehn was again in France during 1755 and 1756 and he returned with a taste for the new classicised Rococo of the early 'Louis XVI' style. He was later superseded by Jean-Baptiste Masreliez who was to lead Sweden through the early Neo-classical phase under Gustavus III. With this, official Swedish taste veered towards the Antique and away from France.

In the excellent book under review Dr. Hernmarck has told this same story but in much greater detail. He modestly claims that he has not contributed any new material that would increase our knowledge of Swedish eighteenth-century art, but in providing this summary of what is already known, Dr. Hernmarck has done students of eighteenth-century art a great service. He has also taken advantage of the important work done in this field by Fiske Kimball, who made the difference between French and German Rococo so much clearer. Furthermore he stresses the fact that there were two phases of the 'Louis XVI' classicism: first the return to the canons of the later seventeenth-century French Academic classicism, and then the second stage with its archaeological overtones and its frigid precision. In Sweden, these two phases are represented by Rehn and Masreliez respectively.

But Dr. Hernmarck has gone much further. He has shown how the merchant middle class,

with its maritime connections, tended to follow English and Dutch, and not French, taste in matters of art and interior decoration, while the craft guilds kept to the German tradition since these fraternities were modelled on their German counterparts and usually sent their apprentices off to Germany, not to France, to complete their training. This stratification of art in Sweden is very clearly exposed in this study. The same kind of stratification must to some extent have existed in most European countries at the time. It is this that makes Dr. Hernmarck's book of exceptional interest. Unfortunately the book is in Swedish, which not many English-speaking people can read. There is, however, a useful twenty-page résumé in French at the end of Dr. Hernmarck's book.

To the casual observer it seems that the Swedes, overawed as they tend to be by the international stature of Nicodemus Tessin, and dazzled by the brilliant facility of Jean Eric Rehn, have not always given Carl Hårleman his due. Without Hårleman Swedish art would almost certainly have returned to the orbit of German art during the eighteenth century. While the author does indeed note Hårleman's importance, the present reviewer wishes that the point had been rather more strongly emphasised.—P.K.T.

P. A. HALL. SA CORRESPONDANCE DE FAMILLE: By Karl Asplund. Editée par K.A. Publication du Musée National de Stockholm No. 2. Uppsala, 1955.

PETER ADOLF HALL was a Swede who became the leading miniature painter in Paris from about 1769 until he was forced to leave France at the time of the Revolution. He died at Liège in 1793 after having tried to earn a living by painting the portraits of other *émigrés* in the Netherlands.

Some of Hall's letters to his wife and children, and their letters to him and to each other, have survived. Round these Dr. Asplund has produced an attractive book with an admirable introduction while the text of the letters is given in full, with useful notes. Although this is the second publication in the new series of Swedish National Museum monographs, the whole book is in French, presumably because the letters were already in that language. Indeed it is as a collection of letters and not as a contribution to art history that this book commends itself and we learn little about the artists of the time, although Hall was a close friend of Hubert Robert, of Greuze, of Chardin, and of Fragonard. On the other hand we are given yet another peep at the workings of the eighteenth-century mind and at the life of a well-to-do middle class French family that was steeped in the teachings of Rousseau—*le divin Jean-Jacques*. However, while Hall became virtually a Frenchman, his letters seem to lack some of the native elegance and sparkle which his charming French-born wife displays in her letters to him and to her

children. The two following quotations, chosen at random, indicate the approximate range of this correspondence. 'Tu sais sûrement que Mr. Carle Vernet est marié avec Melle Moreau, la fille unique de graveur du roi' and 'je te prie d'y joindre une brosse à dents, car on n'en vend pas à Arpajon et j'en ai grand besoin'.

Even now we do not really know how Hall learned to paint as well as he did. His training in Germany and in Stockholm would hardly seem to have equipped him for his highly successful career. Yet, after about three years in Paris, he became *peintre des enfants de France*, no doubt through the influence of his equally successful compatriot Roslin. Dr. Asplund is not able to throw much new light on this mystery. It is anyway noteworthy that many Swedish artists left their native land during the eighteenth century to seek their fortune abroad and that a remarkable number of them were to become respected and successful wherever they settled: the Martin brothers in England, Pilo in Copenhagen, Desmarées in Germany, and Roslin, Lavreince (Lafrensen) and Hall in Paris.—M.A.R.H.

TRIUMPH OF PEACE. A STUDY OF THE WHITEHALL BANQUETING HOUSE: By Per Palme. (Stockholm: Almqvist & Wiksell.)

THIS extraordinary book will certainly make native historians of British architecture look to their laurels. Nothing comparable in width of scope or penetration of detail has ever been published before about a single secular building in England. Of course, not all English buildings would bear such close scrutiny. But Inigo Jones's masterpiece is a special case and fully justifies the most elaborate scholarly treatment: and this is not to say that Mr. Per Palme is a scholar in any narrow, antiquarian sense of the word. His lively mind ranges over all aspects of the history of the Banqueting House—political, financial, social, religious and 'cultic', as well as aesthetic, stylistic and constructional—so that he throws much new light on the mind of Inigo Jones and the cultural background of his work.

To indicate the exceptional value of this monograph it will be convenient to summarize, very briefly, its method and contents. It is divided into three almost equal sections. The first begins with an account of the fire on Tuesday the 12th January, 1619, which destroyed the old Banqueting House, and then proceeds to an examination, 'in the wider context of contemporary events and circumstances', of the documents concerning the new building which was immediately ordered by the King. By setting Jones's project against the background of James I's appeasement policy and 'the Spanish Match', Mr. Palme enables us to enter the architect's mind as he approached the drawing-board to work out his ideas for the new building. For his designs were not 'drawn in a vacuum'. The visual arts, no less than the King's Music and Ben Jonson's masques, were assigned a very definite role at the Stuart court—that of providing a *folium* of beauty to humanize and enhance the splendour of Royalty. And this brings Mr. Palme to ask, at the end of the first

section, 'do we, in fact, apprehend the same building as Inigo Jones and his contemporaries?'

To answer this leading question the second section of *Triumph of Peace* is devoted to a study of the functional programme which guided Jones in his designs. Most recent studies of the Banqueting House, Mr. Palme remarks, 'have been confined to the morphology of style, or to investigations of the metrical inter-relationships of the linear design. These approaches have widened our comprehension of the sources of Jones's stylistic vocabulary . . . but I do not feel they have brought us within reach of the old music. On the contrary, interpretations formulated exclusively in terms of stylistic morphology or 'absolute' formal data seem to substitute for the actual work, raised in time and space, a ghostly pattern of mute forms, abstracted from its material existence, and divorced from whatever expressive and functional significance the building may have had'. We are therefore given a detailed and most illuminating description of the various Court ceremonies and functions for which the Banqueting House was designed as a setting—the masques, the Royal audiences, the 'Office of Healing' or 'touching for the King's Evil', and finally the Triumphs which are illustrated by a fascinating account of the Grand Procession of St. George's Feast. The importance, for any student of Inigo Jones, of knowing the exact order and procedure of these courtly functions is, of course, quite obvious but few have realized it except Mr. Palme and he makes the best possible use of his knowledge when he comes to analyse and reinterpret the building itself in the third and last section of his book.

After a discussion of the surviving Jones drawings and other related material by Webb, which opens the third section, Mr. Palme turns to stylistic questions, such as Jones's attitude to Palladio, and to technical problems such as the fenestration, about which he has many interesting things to say. The exterior of the Banqueting House was, of course, entirely re-faced in the nineteenth century and the loss in colour, texture and other subtle but important matters is sensitively described. Passing to the interior which 'contains the only genuine part of the existing building' (the ceiling), our attention is naturally drawn first to Rubens. But Mr. Palme makes an outstanding contribution to our understanding of Jones's conception of the interior by his discussion of the set of Mortlake tapestries based on Raphael's *Acts of the Apostles*. These lined the walls and must have played a curious and significant role in the Royal functions.

Mr. Palme remarks that 'the appearance of the Banqueting House in its present state is an incitement to historical research'. Is it too much to hope that news of his remarkable book will reach the ears of the powers that be and bring home to them the iniquity of housing a war museum in the temple of the *Triumph of Peace*? The Banqueting House is one of the few first-rate examples of the classical style in England and it contains the only, repeat only, major decorative painting in the country. It would, in any other European capital, be treasured as a

national monument, attracting a swarm of appreciative tourists every year, and some intelligent present-day use would have been found for it. England's lack of initiative in this respect is all the more surprising when it is remembered that there is a crying need for a small concert and lecture hall in central London. The Banqueting House might have been intended for precisely this purpose.—J.F.

BJÖRSÄTERSMALNINGARNA: THE LEGENDS OF ST. THOMAS A BECKET AND OF THE HOLY CROSS:

By Andreas Lindblom. (Vitterhets Historie och Antikvitets Akademien, Stockholm.)

THIS handsomely produced volume is devoted to a series of paintings from the church at Björsäter, near Linköping, now in the Museum of National Antiquities at Stockholm. It is well illustrated with 32 plates and 23 figures in the text. For the benefit of those who do not read Swedish, there is a *résumé* of the main argument in English.

All the paintings are on wood and form a large part of a series of panels which lined the walls of Björsäter church until it was rebuilt in about 1800. In the past half century they have been twice restored, but unfortunately none of them is in good enough condition to give any clear impression of their artistic quality: indeed, some of the panels are so badly damaged that the subject matter can hardly be ascertained. Most of the paintings derive from two cycles which decorated the nave of the church, illustrating the legend of the Holy Cross and the life and posthumous miracles of St. Thomas of Canterbury. Sixteen out of some twenty scenes from the St. Thomas series have been preserved and are of some iconographical importance as they form the largest surviving cycle of such paintings devoted to him.

Within thirty years of his death, the cult of St. Thomas had been established in Sweden, and shortly after 1230 a special tax was levied in the diocese of Linköping to enrich the martyr's shrine at Canterbury. As the accounts of Christ Church, Canterbury, show, however, no more than £8 3s. 3d. had been sent to England before 1263: and in 1271 King Valdemar of Sweden decreed that the tax should henceforth be used to found an altar to St. Thomas in Linköping Cathedral. Many paintings of St. Thomas survive to testify to the popularity of his cult in Sweden in the thirteenth and fourteenth centuries, but the Björsäter series—which was probably executed between 1325 and 1350—is of the greatest interest. In addition to the usual scenes of the consecration, the martyrdom (curiously set outside the Cathedral), the entombment and the miracles at the shrine, the series includes two which appear to be unique. One of these represents the murderers delivering their spoils to the king, as is recounted in the Icelandic *Thomas-saga*, and the other shows them kneeling before a Bishop. This is presumably to illustrate Robert of Gloucester's remark that 'They were all penitent; none could be more penitent; the whole time they called on the holy Thomas to give them grace

and mercy'. The authorship of the paintings remains uncertain, though few will be tempted to differ from Dr. Lindblom's well argued conclusion that they are by a Swedish artist who had succumbed to English influence—H.B.

KUNG PRAKTIKS OCH DROTNING TEORIS JAKTBOK: By Carl Nordenfalk, (Stockholm (P.A. Norstedt & Söner), 1955. 103 pp., 80 figs.)

The Hunting Book of King Practice and Queen Theory, written by the Norman nobleman Henri de Ferrières about 1370, is the earliest comprehensive manual of venery which survives. Though less celebrated than its immediate successor, the *Livre de Chasse* of Gaston Phébus, the treatise is of considerable interest both for its text and for its illustrations.

Dr. Nordenfalk has devoted part of his essay to summaries and translations for Swedish readers, of sections of the Old French text, containing much curious hunting lore. Of greater importance, from the art-historical viewpoint, is his study of the illustrations of a number of MS copies of the book, written between 1379 and 1455. Just as the text of the treatise testifies to an increasingly close observation of nature and a growing use of the written word to communicate techniques for dealing with it, so the illustrations reflect the development of a new synthetic pictorial rendering of the world as actually seen, wholly unlike the visions of the inward eye set down by the painters of the earlier middle ages. The critical period of stylistic transition, in the late fourteenth and early fifteenth centuries, is particularly clearly exemplified in this closely interrelated family of Mss.

Dr. Nordenfalk's study is supplemented by an ample series of plates and an excellent résumé, in English, of the main points of his argument.—D.K.

SOURCES OF ART NOUVEAU: By Stephan Tschudi Madsen. (488 pp., 263 ill. Oslo 1956: H. Aschehoug & Co., £6 10s. net).

THE style of Art Nouveau, which forms the subject of Stephan Tschudi Madsen's book, is largely a Continental phenomenon, particularly finely expressed in Belgium and France; but the main inspiration came from England. In his efforts to trace the origins of the style the author travels, however, far and wide in time and space: his narrative covers almost a hundred years and touches most of the western European countries; in fact, what he has written is no less than a complete survey of the stylistic development in the western world from the end of Regency times until the first years of the present century. This complex and confusing period turns out to have a pattern as clear and definable as that of the more distant period styles: the Art Nouveau of the 1890's has roots in the Gothic Revival, neo-Baroque and neo-Rococo as well as in the Celtic Revival and the Oriental fashion. The style was also closely bound up with more contemporary artistic trends, especially with Symbolism; its evocative mood penetrates many of the most typical Art Nouveau products.

National characteristics are clearly reflected in the approach to the style. In the hands of designers

in Paris it is worldly and elegant; provincial French artists make it pretty, on the verge of sentimentality; in Belgium, where the newly won national independence lent glory to every activity, it is exuberant, particularly when handled by that astounding architect and designer, Victor Horta. England paved the way for the style with its Arts and Crafts Movement, but never produced extreme Art Nouveau. But Scotland did: Charles Rennie Mackintosh of Glasgow was one of the greatest architects of the time, with an intensely personal approach to the details of his interiors. In Germany and Austria tendencies towards Functionalism prevented the style from being more than very ephemeral, but it is interesting to see that many of the later pioneers of the Modern Movement—Peter Behrens, Richard Riemerschmied, Joseph Hoffman—all played with Art Nouveau in their youth.

In his concluding chapter, the author defines the style as superficial in that it was without roots in architectural thought or principle, shortlived and in character reactionary, an 'anti-movement' against commercialism and industrialism, still with an important message to the future, that is, to our own times. It represents a supreme effort on behalf of a group of designers to get beyond the imitation of historical styles, it was the narrow gate through which development had to pass on its way from Historicism to constructive Functionalism. The stressing of the personal, craftsmanlike contribution of the designer that it advocated (as Ruskin and Morris had done before) survives today and is a vital force in our age of industrial design.

A book of this size and scope can hardly be expected to be faultless, but its imperfections are trifling compared with the fact that the author has treated this big and intricate problem of the nineteenth century as a unified subject, has sorted out innumerable tricky details of fact, traced many interesting connections and given us a bibliography of rare excellence. The illustrations are to a great extent chosen from contemporary periodicals and the book contains many quotations from artists and writers of the time, some of them collected by the author in personal conversation; if 'foreign' they are translated into excellent English.—A.P.

FROM GOTHIC REVIVAL TO FUNCTIONAL FORM: By Alf Bøe, 184 pp. and 16 plates. (Oslo University Press and Basil Blackwell, Oxford, 18s. net.)

AS every lecturer knows, the Victorians are still good for a laugh. Most audiences are delighted when a slide of some elegantly chaste Georgian saloon is followed by one of a fusty Victorian parlour, stuffed with bulging ottomans, jardinières heaped high with aspidistras, and what-nots groaning beneath bouquets of wax flowers, dimly lit by windows heavily muffled in Nottingham lace and chenille. It is very easy to poke fun at it all. But the tide of taste is turning and the Victorian fancier has already appeared on the scene, eager to snap up any such trifles as: 'scissors formed as birds . . . candlesticks formed as human beings, with the candle fitting into the top of a chimney-pot hat,

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'... And I find that most of the solemn modern critics of painting . . . do not know creation from the inside . . . I must say that Mr. Howell is an exception . . . he can produce explanations . . . for even the most recent developments . . . But he remains a human being, with an eye for our mysterious destiny . . . He is a humanist in the sense of the Latin poet who wrote *Homo Sum* . . .'

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or into the head; egg-cups formed as birds' nests . . . carpets on which ponds of water were drawn with water lilies floating on them . . .' This list, which might form part of a *chic* modern interior decorator's stock in trade, is in fact the catalogue of a 'Chamber of Horrors' collected by the Department of Practical Art in the 1850's with which to illustrate the decadence of contemporary industrial design. For although such whimsical objects have now acquired a piquant period flavour—redolent of Macassar oil and gutta-percha—they were despised in their own day and should not now be thought representative of any branch of informed nineteenth-century taste. Indeed, as Mr. Bøe demonstrates in his admirable little book, they provided the stimulus for Victorian designers to create new standards out of the havoc wrought by the Industrial Revolution.

In *From Gothic Revival to Functional Form*, Mr. Alf Bøe, a young Norwegian museum curator who has acquired a deep understanding of Victorian England, examines the theory and practice of the 'Industrial and Decorative Arts' between the 1830's and the 1890's. His book is scholarly, serious, fully documented and well, if somewhat sparsely, illustrated. Making a valuable addition to the still limited literature on its subject, it well merits a place beside Dr. Pevsner's *Pioneers of the Modern Movement* and *High Victorian Design*, and the catalogue of the excellent 'Exhibition of Victorian and Edwardian Decorative Arts' held at the Victoria and Albert Museum in 1952. The outstanding virtue of Mr. Bøe's book is that he reduces the extraordinary complexity of his subject to manageable proportions and succeeds in isolating a coherent tradition of Victorian design. In his view—and the present reviewer finds it both perceptive and convincing—the truly significant figures in the story are not Ruskin and Morris but Pugin, Sir Henry Cole, Richard Redgrave, Owen Jones and Christopher Dresser.

A slender thread of continuity links the Gothic Revival with the modern movement in architecture and industrial design: and it is not hard to find in the writings of Pugin, Ruskin, Morris and even Sir Gilbert Scott, remarks which might seem to anticipate the more abruptly epigrammatic pronouncements of M. Le Corbusier. Of the three great Victorian theorists Pugin emerges as the most original,

clear minded and long sighted, willing to concede that 'any modern invention which conduces to comfort, cleanliness, or durability should be adopted by the consistent architect . . . every building that is treated naturally, without disguise or concealment, cannot fail to look well'. Ruskin and Morris, on the other hand, whose theories derive largely, if not directly, from Pugin, brushed aside the good as well as the evil effects of the Industrial Revolution in their refusal to come to terms with the machine. It is, however, significant that all three failed to appreciate the importance of the most remarkable building erected in their time—the Crystal Palace, in which Pugin lamented that he 'could see no evidence of artistic treatment', which Ruskin airily dismissed as 'a green house larger than ever green house was built before', and which Morris thought 'wonderfully ugly'.

As early as 1843, Pugin made what appears to be a precocious statement of functionalist principles, writing: 'The two great rules for design are these: 1st, that there should be no features about a building which are not necessary for convenience, construction or propriety; 2nd, that all ornament should consist of enrichment of the essential construction of the building'. He was, however, thinking in terms of flying buttresses and fan vaults. For the seeds of true functionalism we must turn to the manifestos of less high minded theorists. In 1835, the year before Pugin published his influential *Contrasts*, a Parliamentary Committee deliberated the means of 'extending a knowledge of the arts among the people (especially the manufacturing population) of the country'. Their report, which contains the remark that 'there is probably no example of a perfect machine which is not at the same time beautiful' is an interesting document which resulted in the establishment of the 'Normal School of Design'. The aim of this school seems to have been to reform the art of ornament rather than design, but it attracted a number of people who were concerned about the state of the industrial arts, notably Sir Henry Cole, and published several important papers on the principle of design. It was, however, deemed an 'utter and complete failure' by another Parliamentary Committee in 1847.

The Great Exhibition of 1851, which is so often and so wrongly regarded as the central expression of Victorian self-sufficiency, came as a great disappointment to many of its organisers, one of whom, Richard Redgrave, voiced their misgivings in the *Supplementary Report on Design*. Renewed efforts at reform were therefore made, and in 1852 the Department of Practical Art was founded under the auspices of the Board of Trade, with Redgrave and Cole as its joint superintendents. This body is now remembered principally for its art collection which later grew into the Victoria and Albert Museum, but it is also of considerable importance for its intended purpose: to supply industry with capable designers. It would however be a great mistake, as Mr. Bøe points out, to place too strong an emphasis on the 'functionalist' aspirations of these pioneers. Redgrave's admiration, at the Great Exhibition,

for 'those objects of absolute utility . . . where use is so paramount that ornament is repudiated, and, fitness of purpose being the end sought, a noble simplicity is the result' is somewhat toned down if not contradicted by his uninhibited enthusiasm for a French side-board in which 'six dogs, emblematical of the chace, resting on a floor of inlaid wood, support the slab, which has a simple carved moulding along the front, and is inlaid in geometric forms . . . Above the slab, standing on four pedestals, are female figures, gracefully designed as emblems of the four quarters of the world, each bearing the most useful productions of their climate as contributions to the feast . . .' Indeed, the organisers of the Department of Practical Art seem to have produced only one truly functional object—an electro-plated tea-pot by Christopher Dresser—and their importance derives from their acknowledgement of 'modern mechanised industry not as an evil necessity but as a basic element in production'.

William Morris was, of course, bitterly opposed to such a materialistic idea, though he had probably been influenced by the early publications of the Normal School of Design. As Mr. Floud has shown, and Mr. Bøe stresses, Morris was no revolutionary in artistic matters and his importance rests on the works he and his firm produced rather than on his theory. 'His most outstanding achievement was probably this', writes Mr. Bøe, 'that in an age when manual labour and purely executive skill were despised by the upper classes, he, on the strength of his works and his reputation as a poet, forced through a new respect for hand and brain working together'. Moreover, the element of poetry in all Morris's productions suggested a new approach to the decorative arts, as relevant to the craftsman as to the industrial designer. At the end of the century a compromise was at last effected between the two schools of thought, largely due to C. R. Ashbee. But that is another story, and one which we very much hope Mr. Bøe will tell.—H.H.

MASTERPIECES OF DALA PEASANT PAINTINGS: By Svante Svärdröm. (Stockholm: Albert Bonniers förlag, 1957.)

THE part of Sweden that most Europeans call Dalecarlia is known to the Swedes by the more poetic name of Dalarna. The very name has rich romantic associations for all Scandinavians. This little book is about the peasant painting of the area, and for those who are interested in the naïve art of the peasant this book will hold many attractions. The illustrations are good and show paintings that are frequently charming in their artlessness. One can hardly help being charmed by those gigantic floral growths that appear in so many of these pictures but which always seem on the point of toppling over and crushing the small figures below. And the reader will certainly be amused by the convention that allows the Emperor Titus to enter Jerusalem (a conglomeration of Germanic Renaissance and Swedish Gustavian houses) dressed as a Napoleonic field-marshal in a cocked hat.

It appears that the great period of this Dala

painting was between 1750 and 1850. Yet such painting, especially in Scandinavia, is part of a much older tradition. For not only were Renaissance and Baroque, not to speak of Rococo, motifs important elements in the repertoire of these painters—even well into the nineteenth century—but the habit of painting walls or wall hangings in a somewhat similar manner with epic, historical or biblical scenes goes back far into the Mediaeval period. The long painted strips turned out by these Scandinavian peasant artists were pinned up on festive occasions over the benches in the low-ceilinged houses. The same had already been done with tapestry or embroidered strips during the Viking Age; the fragments from Skog and Överhogdal, and, in a grander way, the Bayeux Tapestry, are early examples of such ceremonial wall-decoration. Similar strips of tapestry and painted hangings were common in Germany and, no doubt, also in Scandinavia throughout the Middle Ages and later. What is curious is that the custom of painting wall decorations on a textile hanging has been so strong in Sweden that it came to be used, albeit in a more sophisticated manner, in some of the most famous Swedish country houses (Sturefors, for example), where the decoration is executed on canvas stretched over a framework and fixed to the walls, instead of being painted on the walls themselves or on panelling as was the practice elsewhere.

This historical aspect of the subject is not dealt with by the author of this book. But this publication is not intended to be a general introduction to the subject—it is merely concerned with identifying the various local styles of Dala painting and with showing the derivation (from Bible Picture Books, etc.) of the scenes depicted. Unfortunately little justice is done to the author by a clumsy translation into English.—T.M.E.

ISLAMIC ART. One hundred plates in colour with an Introductory Essay on Islamic Art: by Ralph Pinder-Wilson. (London: Ernest Benn Ltd. £5 5s. net.)

THIS book is a new edition, with certain changes, of *Cent planches en couleurs d'art musulman*, which was published in 1928. The original volume was devoted only to Islamic pottery, fabrics and carpets and the plates were introduced by three short essays on these subjects by Raymond Koechlin and Gaston Migeon. The three classes of objects illustrated in the plates were eminently suitable for reproduction in colour and the organisation of the book was straightforward and satisfactory. In the present edition the three original essays have been scrapped in favour of a concise historical survey of Islamic art with particular reference to pottery and textiles. Substitutes have been found for twenty-three of the original plates and an attempt has been made to broaden the scope of the book by including three miniature paintings among the subjects illustrated.

The new plates have clearly not been chosen by the author of the introductory essay as is shown by occasional inconsistencies between his admirable survey and the rather unfortunate

selection of new subjects. The meretricious nature of the present selection is particularly clearly revealed by the high proportion of 'minai' wares that are reproduced in this edition. The earlier book included only three examples decorated with this rather precious overglaze polychrome painting whereas in the present edition the number has been made up to nine. The appealing daintiness of these wares can easily gain them admirers. Yet this can scarcely atone for a complete neglect of the superb achievement of Samanid potters—the Picasso-esque bowl from Sari illustrated on the wrapper can hardly, for example, serve as a representative of this important school. It is equally surprising that anyone should think the three paintings worth reproducing. Their presence at the end of the book only emphasises the unhappy nature of the present compromise between a general survey of Islamic art and the more limited objective that was successfully achieved in the first edition.

The introduction by Mr. Pinder-Wilson of the British Museum is a brilliantly succinct and scholarly survey of the field and provides newcomers to this art with an intelligible and sensitive background to the objects reproduced in the plates.—R.S.

BOOK PRODUCTION NOTES

By Ruari McLean

SWEDISH book design is not much seen in Britain, but when we do get glimpses they are of polished performances. An excellent recent example is *Carl Milles and the Milles Gardens*, an art book just published by Bonnier in both Swedish and English editions. The page size is 12½ × 9½ inches, and the book is entirely printed by letterpress on art paper. The approach to the sculptor's work is conventional, via photographs (mostly by Sune Sundahl) taken in sunlight: it would be difficult, one feels (perhaps unfairly), not to take a good photograph of a Milles sculpture in sunlight. The text is by Henrik Cornell and there are 116 or so illustrations including four plates in colour. The typography and layout by Herbert Lindgren are outstandingly good: the juxtaposition of plates both bleeding and with margins is unusual and effective. The binding design could perhaps have been more adventurous.

Milles' sculpture, of which there are many examples in the United States, is not well enough known in Britain, and this book provides an admirable introduction to it. One misses a *catalogue raisonné*, but welcomes superb photographs of such breath-taking sculptures as 'The Hand of God' and 'Man and Pegasus' (in Des Moines, Iowa). In 'Jonah and the Whale', showing a plump and slightly anxious Jonah being disgorged by a rampaging cetacean, there is a humour rare in serious sculpture; and the group of seven emigrants sitting on a fish staring across the water at the land they have left (intended for Harrisburg, Pennsylvania, but here shown in Stockholm) is both humorous and intensely moving.

Altogether there is an abounding sense of joy throughout Milles' work, as there is of tragedy

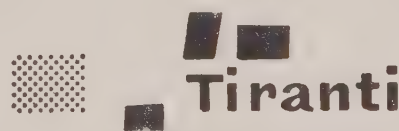
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in that of Epstein, who is the subject of the Royal College of Art's latest Lion and Unicorn Press book.

The Lion and Unicorn, now virtually the only serious private press in England, has just issued *Epstein '56*, subtitled 'A camera study of the sculptor at work by Geoffrey Ireland. Introduction by Laurie Lee'. It is a large book, measuring 14½ × 11 inches, with 33 photographs reproduced in monochrome photogravure printed by a commercial firm, The Vandyck Printers; so that, although the letterpress text was printed at the College, it is not truly a private press book. The photographs are mainly studies of work in progress in studios lent to Epstein by the Royal College; such views, as Laurie Lee points out, as 'no one, anywhere, will ever see in the same light again'. Good as they are, it is perhaps a pity that only 4 or 5 of them show Epstein's face; but it is a noble and imaginative production, with an unusual and pleasing binding design.

An interesting comparison with both these books is provided by a series of photographic studies of contemporary artists published by René Kister of Geneva, obtainable in England from Rockliff at 8s. 6d. each. They consist of only 32 pages each, containing a short text and 24 or so superb photographs of the artist—at work, his face, his hands, his wife and family. Painters so far included are Braque, Picasso, Chagall, Vlaminck, Rouault, and Miro. A further series is devoted to musicians. Roger Hauert's photography is crystal-clear and factual; the superb Swiss gravure printing makes that of *Epstein '56* look foggy by comparison. English printers have still much to learn from the



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continent—or is it that our publishers will not pay the higher price for better work?

A small but charming book of interest to collectors as well as readers is *A Sociable Plover*, by Eric Linklater, just published by Rupert Hart-Davis (16s.). Like its predecessor, *Sealskin Trousers*, it consists of vintage Linklater short pieces, embellished with five new wood-engravings by Reynolds Stone, and is an example of commercial English book production at its very best.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later).

The Life of Christ in Masterpieces of Art and the Words of the New Testament: Selection of Masterworks with an Introduction by Marvin Ross. London: Max Parrish & Co. Ltd. 55s. net.

Treasure Hunt. Memoirs of an Antique Dealer: By Jacques Helft. London: Faber & Faber. 25s. net. (First published in 1955 as *Vive la Chine* by Edition du Rocher, Paris).

Horses in Fact and Fiction. An Anthology compiled and edited by Åke Runnquist. London: Jonathan Cape. 35s. net.

The Abby Aldrich Rockefeller Folk Art Collection. A descriptive catalogue by Nina Fletcher Little. Colonial Williamsburg. Distributed by Hutchinson of London. £6 6s. net.

Art Treasures of the British Museum. Chosen and introduced by Geoffrey Grigson and photographed by Edwin Smith. Preface by Sir Thomas Kendrick, Director of the British Museum. London: Thames & Hudson. £3 3s. net.

The China Collectors' Guide: By Stanley W. Fisher, F.R.S.A. London: Patina Press, 30s. net.

Mr. Fisher's authoritative writings in the field of ceramics are well known in England and abroad, and this publication is now a collection in book form of some of his many magazine articles. With 75 half-tone plates, the text is confined to the chief English factories and to their representative wares. Factory history is only lightly touched upon, as this often confuses the inexpert. Mr. Fisher's chief aim, which he has successfully achieved, is to emphasise the accepted principles of good taste in form and decoration. It is a book intended for those, and there are thousands today, who have been bitten with the collecting 'bug' and for those who are on the brink of collecting.

God is an Artist. An Informal Conversation: By Adam Fox. London: Geoffrey Bles. 9s. 6d. net.

The Munich Pinakothek: Text by Ernst Buchner. London: Thames & Hudson. £6 6s. net.

Scottish Art Review. Volume VI. No. 3. Glasgow Art Gallery & Museums Association, Kelvingrove, Glasgow. 2s. 6d. net.

Origins of Functionalist Theory: By Edward Robert de Zurka. Columbia University Press. London: Oxford University Press. 40s. net.

Répertoire d'Art et d'Archéologie. Tome LVIII. Année 1954. Publié sous la direction de Marcel Aubert et Pierre Lelièvre. Rédigé par Mme Lucien Herr et Mlle Claude Lauriol. Paris: Société des Amis de la Bibliothèque d'Art et d'Archéologie (3 rue Michelet).

Catalogue of colour reproductions of paintings, 1860-1957 (in English, French and Italian). London: H.M. Stationery Office (UNESCO, Paris). 20s. net

The Moderns and Their World: with an Introduction by Sir John Rothenstein. London: Phoenix House Ltd. 30s. net.

The Buildings of England. Northumberland: By Nikolaus Pevsner, with notes on the Roman Antiquities by Ian A. Richmond. Harmondsworth, Middlesex: Penguin Books. 8s. 6d. net.

Master Drawings from the Collection of the Budapest Museum of Fine Arts. 14th-18th Centuries; Introduction and Notes by Lajos Vayer. London: Thames & Hudson. £8 8s. net.

Brush Drawing in the Chinese Manner. The Studio How To Do It Series, No. 73: By Fei Cheng-Wu. London: The Studio Ltd. 25s. net.

The Loyal Blacksmith. Being the story of William Houlbrook of Marlborough newly written by Raymond Lister, with Copious Quotations from Houlbrook's own Narration. Cambridge: The Golden Head Press (26 Abbey Road). 30s. net (postage 6d.). Limited to 90 copies for sale.

Three Hundred Years of American Painting: By Alexander Eliot, art editor of Time, with an introduction by John Walker, Director of the National Gallery, Washington, D.C. New York: Time Incorporated. \$13.50.

The Museums Journal. Volume 57. Number 8, November 1957. Number 9, December 1957. London: The Museums Association. 4s. net each.

National Portrait Gallery. 1955-56. Ninety-ninth Annual Report of the Trustees. London: H.M. Stationery Office. 1s. 6d. net.

The British Council Annual Report 1956-57. London: The British Council (65 Davies Street, W.1.). 1s. net.

Standard Catalogue of the Coins of Great Britain and Ireland. 1958 Edition. Compiled by Herbert Allen Seaby and Peter John Seaby. London: B. A. Seaby Ltd. (65 Great Portland Street, W.1.). 8s. 6d. net.

Catalogue of Colour Reproductions of Paintings prior to 1860. (In French, English and Italian). London: H.M. Stationery Office (UNESCO, Paris). 16s. net.

Paul Gauguin: Text by Robert Goldwater. London: Thames & Hudson. £6 6s. net.

A Folio of Fruit: By Carlos von Riefel. Selected and introduced by Eva Mannering. The Ariel Press (distributed by André Deutsch, London). 30s. net.

A Dictionary of Abstract Painting preceded by a History of Abstract Painting: By Michel Seuphor. London: Methuen & Co. Ltd. 42s. net.

How to Know American Antiques: By Alice Winchester. Illustrated with over 300 line drawings by Pauline W. Inman. London: Frederick Muller Ltd. 4s. net.

Italian Painting. Twelve Centuries of Art in Italy: By Edith Appleton Standen. London: George Rainbird Ltd. (U.S.A.: New York Graphic Society). £8 8s. net.

Antonello da Messina: By Stefano Bottari. London: George Rainbird Ltd. (U.S.A.: New York Graphic Society). £8 8s. net.

Teach Yourself to Study Sculpture: By William Gaunt. London: English Universities Press. 7s. 6d. net.

L'Art et L'Homme. Publié actuellement par fascicules formera un ensemble de trois volumes reliés dans la collection en quarto Larousse, au total environ 1,100 pages, près de 3,000 illustrations et 56 hors-texte en couleurs. Sous la Direction de René Huyghe, Professeur au Collège de France, Conservateur en Chef Honoraire au Musée du Louvre. Paris: Larousse (17 rue Montparnasse). 320 French francs T.L. inclusive for each part.

German Expressionism and Abstract Art. The Harvard Collections: By Charles L. Kuhn, with an Introductory Essay by Jacob Rosenberg. Harvard University Press. London: Oxford University Press. 70s. net.

Salome: By Oscar Wilde. Translated and Introduced by R. A. Walker. Illustrations by Aubrey Beardsley. London: Heinemann. 30s. net.

Frederick II of Hohenstaufen. A Life by Georgina Masson. London: Secker & Warburg. 35s. net.

The Early Architecture of Georgia: By Frederick Doveton Nichols with a pictorial survey by Francis Benjamin Johnston. North Carolina University Press. London: Oxford University Press. £6 net.

Flowers Drawn from Nature: By Gerard van Spaendonck. Reproduced from the 1800 Folio *Fleurs Dessinées d'Après Nature*. Edited by Wilfrid Blunt. London: Published by The Leslie Urquhart Press. Distributed by André Deutsch. £4 4s. net.

The Tate Gallery Report, 1956-57. London: H.M. Stationery Office. 3s. 6d. net.

Expressionism. A generation in revolt: By Bernard S. Myers. London: Thames & Hudson. £4 10s. net.

AN EXHIBITION PREPARED FOR CANADA AND THE
UNITED STATES BY THE BRITISH COUNCIL

British Painting in the Eighteenth Century

THE exhibition 'British Painting in the Eighteenth Century', which has been seen by thousands of Canadian art lovers and which will shortly leave Canada for America, is the most important assembly of British paintings of the period ever to be loaned to those countries from Britain. It is also the highly successful result of careful planning and close co-operation between the British Council in London and the four receiving Galleries, and their directors, across the Atlantic—the Toledo Museum of Art (Mr. Blake-More Godwin), the Art Gallery of Toronto (Mr. Martin Baldwin), the National Gallery of Canada (Mr. Alan Jarvis), and the Montreal Museum of Fine Arts (Mr. John Steegman). The event has been bestowed with further importance in that Her Majesty Queen Elizabeth II has graciously given it her Patronage.

By the time that this particular appraisal and display of the exhibition appears on this and the three following pages, the paintings will be nearing the end of their stay in Canada and will go, this month, finally, to the care of Mr. Blake-More Godwin in Toledo. The exhibition comprises 70 masterpieces from Britain and 15 from Canadian and American sources. Whilst the pictures were at Ottawa and Toronto they were joined by Gainsborough's full-length portrait *Augustus John, 3rd Earl of Bristol*.

It is perhaps appropriate that British eighteenth-century painting at its best should be featured in this special Swedish number of *The Connoisseur*. As Professor Ellis Waterhouse points out in an admirably produced illustrated catalogue to the Exhibition (published by the four receiving galleries and produced by the British Council): 'European painting in the eighteenth century is generally conceived as radiating from Paris. Rococo portraits and decorative mythologies invaded Germany, the Scandinavian countries and Russia'.

As will be seen from the paintings here illustrated, it was in eighteenth-century England that a large middle class attained a level of wealth and taste which demanded an accompaniment of painting. It was the age of the portrait: and what better record of charm and expression can Sir Joshua have left to posterity than the Chatsworth *Georgiana, Duchess of Devonshire, and her Daughter* (No. 12)? In the double-portrait *The Archers* (No. 15) Raeburn has, probably, achieved one of his happiest compositions: and in *Gimcrack, with a Groom, Jockey and Stable Lad on Newmarket Heath* (No. 8) we can appreciate why the human and equine portraiture of George Stubbs has been judged 'the most wholly original contribution by a British artist' in the eighteenth century.

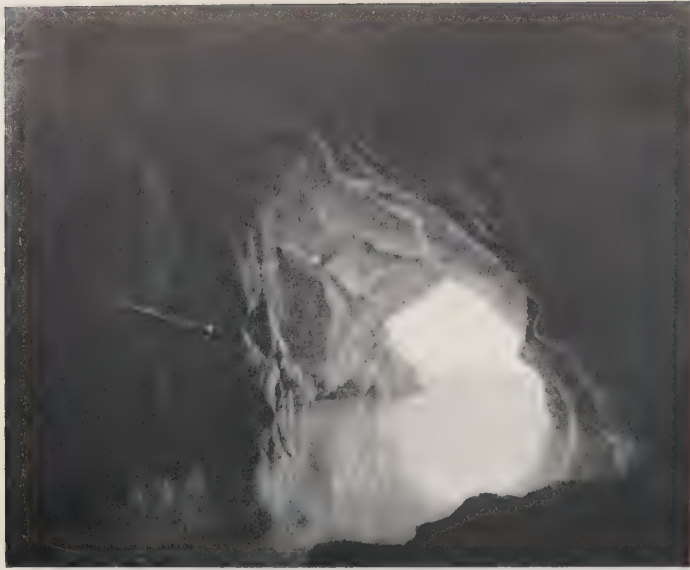
This exhibition will have brought new or little-known names in British eighteenth-century painting to Americans and Canadians. Some of the pictures which they will have enjoyed are rarely on public exhibition. All of them picture a society which brought Britain distinction.



1. John Wootton (died 1756). 'General Richard Onslow inspecting the Horse Grenadier Guards', canvas, 76 × 83 in. Lent by Leggatt Brothers, London. The countryside may be that of West Clandon, near Guildford, Surrey, the home of Lord Onslow.

2. Charles Brooking (c. 1723-1759). 'An Engagement of the 'Royal Family' Privateers' (c. 1750). Canvas, 23 × 32½ in. Sir Bruce Ingram. Another version, with minor variations, is in the collection of Lady Donner.





3. Joseph Wright (1734-1797). 'A Cavern, Evening', canvas, 40 × 50 in., signed 'J. Wright/1744'. Smith College Museum of Art, Northampton, Massachusetts.



6. Johann Zoffany (c. 1734/5-1810). 'A Scene from "Love in a Village"', canvas 40 × 50 in., probably the painting exhibited at the Society of Artists (194) in 1767. The Detroit Institute of Arts.



4. Benjamin West (1738-1820). 'The Death of Wolfe', canvas, 59½ × 84 in. The National Gallery of Canada, Ottawa. Painted in 1770, this is the first version of the subject and was exhibited at the Royal Academy (210) in 1771.

5. William Marlow (1740-1813). 'Blackfriars Bridge', canvas, 41 × 60 in., signed 'W. Marlow'. Martin's Bank, London. This picture probably dates from about 1770.



7. Allan Ramsay (1713-1784). 'Jean-Jacques Rousseau', canvas, 29½ × 24½ in. The National Gallery of Scotland, Edinburgh (No. 820). This was originally commissioned by David Hume, but Ramsay presented it to him in 1766.



8

8. George Stubbs (1724-1806). 'Gimcrack with a Groom, Jockey and Stable Lad on Newmarket Heath', canvas, 40 × 76 in., inscribed 'Gimcrack' below the stable boy. Major and the Honble. Mrs. R. Macdonald-Buchanan. Painted for Viscount Bolingbroke about 1765. The Gimcrack Club, New York, takes its name from this horse.

9. William Hogarth (1697-1764). 'The Painter and His Pug', canvas, 35½ × 27½ in. Signed on palette 'The LINE of BEAUTY' (And 'GRACE' originally deleted but now visible) W.H. 1745'. The Tate Gallery.

10. Sir Thomas Lawrence (1769-1830). 'Arthur Atherley', canvas, 49½ × 39½ in., exhibited at the Royal Academy (209), 1792. The Los Angeles County Museum.

11. Thomas Gainsborough (1727-1788). 'Captain Thomas Mathew', canvas, 29¾ × 24½ in. The Museum of Fine Arts, Boston.

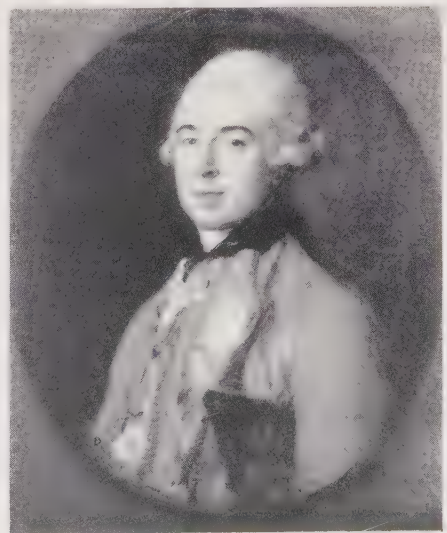
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11





12. Sir Joshua Reynolds (1723-1792). 'Georgiana, Duchess of Devonshire, and her Daughter', canvas, $43\frac{1}{2} \times 55\frac{3}{4}$ in. Painted in 1784 and exhibited at the Royal Academy (166) in 1786. The Trustees of the Chatsworth Settlement.



13

13. Sir Joshua Reynolds. 'Lady Caroline Scott', canvas, $55\frac{1}{2} \times 44$ in., inscribed 'Ly. Caroline Montagu—1777'. The Duke of Buccleuch.

14. Sir Godfrey Kneller (?1649-1723). 'Alexander Pope', canvas, $28\frac{3}{4} \times 24$ in., signed 'G. Kneller f/1722' (GK in monogram), and inscribed 'Alexander Pope'. The Viscount Harcourt.

14

15. Sir Henry Raeburn (1756-1823). 'The Archers', canvas, $39 \times 48\frac{1}{2}$ in., probably painted about 1789. These are the two elder sons of William and Jane Ferguson of Raith. The Trustees of the late Viscount Novar.



The Connoisseur in America

BY HELEN COMSTOCK

ALTHOUGH American painting of the colonial period was to a large extent a provincial reflection of British art, Continental influences were present to a marked degree in the Dutch Duyckinck, the German Kühn, the Swiss Theüs, and the Swede Hesselius. Of these, Gustavus Hesselius (1682-1755) was possibly the most interesting as an individual, although a painter of modest talents. He was followed by his son, John: so that the family name was well-known in portrait painting for over fifty years in the vicinity of Philadelphia, Annapolis and the middle colonies.

Gustavus Hesselius, a cousin of Swedenborg, and of a family of intellectuals, was born in Falun, Dalecarlia, and came to America at the age of twenty-nine with his brother, a minister in the Swedish colony at Christina (now Wilmington) on the Delaware, where the 'Old Swede's' Church still stands, still looking very much as it did when drawn for the print illustrated. Gustavus settled in Philadelphia in 1711, and this city, with nearby Annapolis, then capital of Maryland, remained the scene of his activities.

The earliest work of Gustavus was in portraiture, in an uninspired version of the baroque style. The real interest of his contribution lies in a quite different direction. He was America's first religious painter, the first painter in America of classical subjects, and finally, through a few of his later portraits, an early realist. Thus his name appears as forerunner in a discussion involving

artists so diverse as Benjamin West, the Peales, John Vanderlyn, and Washington Allston. His portrait of the Indian chief Tishcohan (now in the Pennsylvania Historical Society), which he painted for the proprietor John Penn in 1735, displays directness and realism so rare for its day that it is necessary to turn to George Catlin's life portraits of Indians, done a century later, for comparison. His own self-portrait and that of his wife, painted in old age (Historical Society of Pennsylvania) are also in this realistic style, and, although the elder Hesselius was not so good a draughtsman as his son, these works have considerable power.

In the 1720's he executed a commission, seldom given in the colonies, for a religious painting. This was for St. Barnabas' Church in Prince George's County, Maryland: a *Last Supper* now lost; although an incorrectly identified work has frequently been illustrated.

About the same time he painted the *Bacchus and Ariadne*, now in the Detroit Institute of Arts, a work in which his training in the seventeenth-century style is evident enough, although crude in drawing. Such a subject might have found a harmonious place as a decoration in one of the Palladian mansions of the time, like James Logan's *Stenton* at Germantown: and such a scholar as Logan would have had a taste for a subject from Ovid. Probably only in Philadelphia or in the middle colonies could this have originated. New England would have frowned

on it, and even in the South a portrait would have been preferred to a theme from classical mythology.

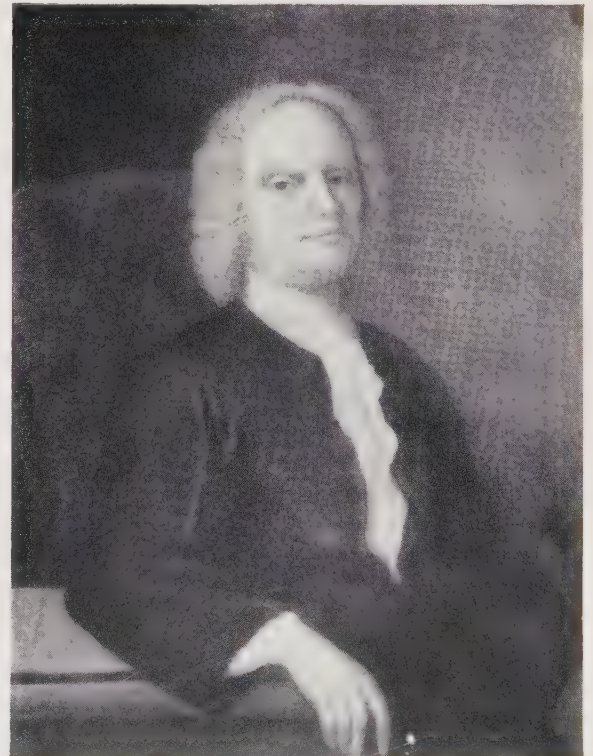
Just where Gustavus received his training is not known, but that it was in the late seventeenth century Italian-Dutch style, which was popular all through northern Europe, is evident enough.

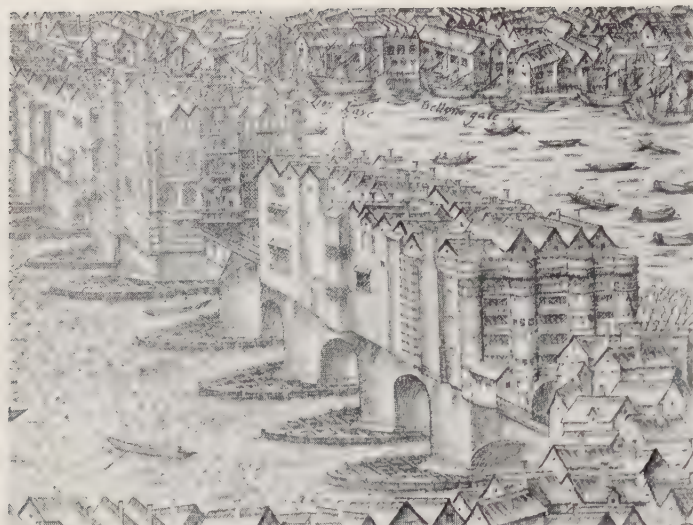
Hesselius, like most painters of his day, undertook to execute various forms of what would today be called commercial art. An advertisement in the *Pennsylvania Gazette*, 11th December, 1740, announces a partnership with an otherwise unknown painter, which indicates a variety of skills: 'PAINTING done in the best MANNER, by Gustavus Hesselius, from Stockholm, and John Winter, from London, VIZ: coats of Arms drawn on coaches, chaises, &c. or any other kind of Ornaments, Landskips, Signs, Shew-Boards, Ship and House Painting, Gilding of all Sorts, Writing in Gold or Colour, old Pictures clean'd and mended, &c.' But Hesselius was about to withdraw from the field of painting, and his mechanical talents led him into the making of organs which were in demand in the growing German settlements of western Maryland and in Pennsylvania. In turning to a craft of this kind, which demanded so much skill, one is reminded of another and later painter who worked in Annapolis and Philadelphia: Charles Willson Peale, who turned his hand to so many trades and, incidentally, had help as a painter in his early days from Hesselius' son.

(Below): Old Swede's Church, Wilmington, Delaware, erected 1698. An undated lithograph by Wagner and McGuignan, Philadelphia. (Right): Self-portrait by Gustavus Hesselius (1682-1755), a Swedish artist working in America whose modest work to some extent influenced American painting of the Colonial period.



WILMINGTON, DEL.





Four (see also opposite page) of a collection of fifty rare prints, from the De La Gardie Collection. The Royal Library, Stockholm.

Engravings from Stockholm's Royal Library

FIFTY engravings of European cities between 1520 and 1620 once in the collection of Count Magnus Gabriel de la Gardie, Chancellor of Sweden (1660-1679), came to America a few months ago and after an exhibition at the Library of Congress are being shown in a number of cities by the Smithsonian Institutions Travelling Exhibition Service. The prints have been selected from the two hundred engravings of a large folio volume which by chance had lain unopened at the Royal Library for two centuries until 1912.

As no views of Swedish cities are in the collection, four prints from the Royal Library have been added. Two of Stockholm show de la Gardie's own palace and the old Royal Palace which was destroyed by fire in 1697. There are also views of Gothenberg and Gripsholm Castle. London is shown in the only complete copy of an engraving of 1600 by John Norden, in which there is a view of the old London Bridge destroyed in the Great Fire of 1666. Among other

rarities is an engraving of Vienna in 1609 by Jakob Hoefnagel, the only one known to have survived from the original issue. An etching of Genoa in 1553 by Anton van den Wyngaerde is also unique. Budapest in 1541 is seen in a woodblock by Nikolaus Meldemann, and the engraving of Moscow by Lucas Kilian in 1610, a panoramic view of the city, is the only known example outside Russia.

The exhibition, which is sponsored by the Royal Swedish Embassy, was brought to America in the custody of Bengt Dahlback, assistant keeper of the Royal Library.

Additions at Winterthur

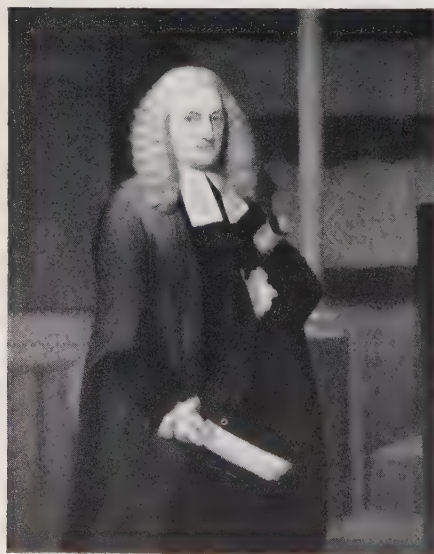
IT is expected that the new wing of the Winterthur Museum at Winterthur, Delaware, begun last summer, will be complete by the autumn of 1958. The Museum, already an extensive one through its one hundred period rooms containing American furniture and decorative arts (1640-1840) will be increased by one-third by the new structure. It will contain an auditorium which will make possible the extension of the educational work undertaken by the Museum, add ten more period rooms, provide space for special exhibitions, and house the growing library, which has lately been augmented by the Waldron Phoenix Belknap, Jr., Research Library of American Painting, and the Joseph Downs Manuscript Library. The period rooms to be installed are from New England, New York, Pennsylvania and Delaware, and will show examples of interior architecture and furnishings from the seventeenth century through the William and Mary, Queen Anne, Chippendale, Federal and Empire periods.

It is understood that several exceptionally important acquisitions have been made in the field of New England furniture, particularly from Rhode Island and Massachusetts. But whether these will be shown in the new rooms or take their place in the older part of the Mus-

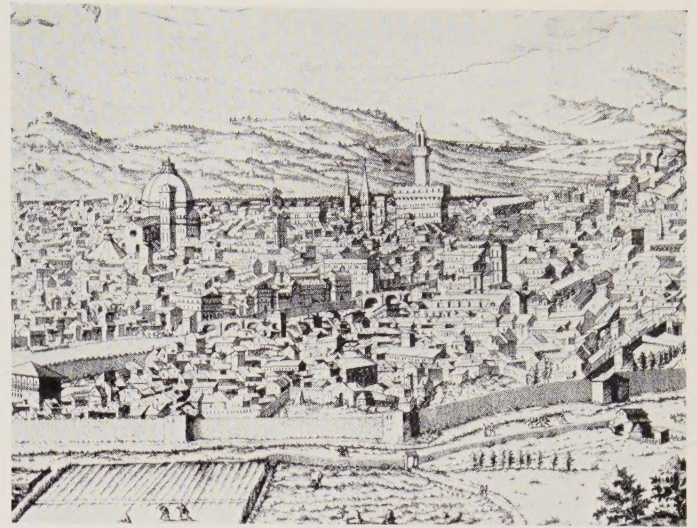
• eum has not been indicated. The quality of the pieces, which have only recently come to light, has aroused great anticipation. The collections are already extraordinarily rich in works of the Newport school, with the documented tea table made by John Goddard for Jabez Bowen, and a number of outstanding examples of block-front case pieces, including the desk and bookcase illustrated, which is one of ten known examples, according to Carpenter's *Arts and Crafts of Newport*. The key piece is the one which Mrs. Arthur B. Lisle lent to the exhibition in Newport in 1953, since it is inscribed on the rear of one of the cabinet drawers: *made by John Goddard 1761 and repaired by Thomas Goddard 1813*. All are markedly similar, with their convex and concave panels surmounted by shells, although there is some variation in the treatment of the pediment, as not all are blocked under the scrolled arch, as here. Since the Goddards and Townsends worked so closely together in Newport, it is likely that more than one of their number had a hand in producing so many pieces of this ambitious type, and it is not probable that John Goddard individually was responsible for all. The Winterthur example was originally owned by the Updyke family. Other examples are in the Karolik Collection, Boston, the Garvan Collection at Yale, and the Metropolitan Museum.

Ralph Earl: A newly Discovered Portrait

A RECENTLY discovered example of Ralph Earl's work in London, which has remained in England to the present time, has been acquired by the Smith College Museum of Art at Northampton, Massachusetts. The subject, while not specifically identified as yet, was a Master in Chancery, and the portrait is signed and dated 1783. Earl had gone to England in 1778 because of his Loyalist sympathies and remained there throughout the Revolution, returning in 1785. Thus the newly discovered work is one which shows the final result of his study in England, and while it has the direct manner of Earl's early work such as the *Portrait*



Ralph Earl (1751-1801). 'Portrait of a Master in Chancery', 1784, oil on canvas 50 x 40 in. Smith College Museum of Art, Northampton, Mass.



(l. to r.): 'London', 1600, engraved by John Norden; 'Paris', 1618, Claes Jansz. Visscher; 'Stockholm', 1650, Wolffgan Hartman; 'Florence', 1557.

of Roger Sherman at the Yale University Art Gallery) he had obviously acquired much in the studio of Benjamin West in the meantime. There is no proof that he studied with Reynolds, but observation of leading English portrait painters, whose work he saw at the Royal Academy, must have taught him much. He himself exhibited several portraits at the Academy between 1783 and his departure, the present portrait being shown in 1784. Other than as *A Master in Chancery* the subject has not been identified, but as he holds under his arm a document quoting the act in restraint of trade with the colonies (1775) he was a supporter of the policies of Lord North.

Up to the present time only a few subjects from the English period have been recorded. Yet it is probable that more will come to light, and, as in the case of Stuart, it is possible that unsigned works exist under other attributions. Very little is known of Earl's activities in England except that he painted in Norfolk, in which county his two charming portraits of the Carpenter children in the Worcester Art Museum were executed in 1779. In 1785 he married Anne Whitesides of Norwich, whom he deserted. Their son, Ralph E. W. Earl (c. 1785-1838) was probably brought as a child to America by his father, but, as in the case of the father, singularly little is known of his early history. Father and son were painting together in Connecticut in 1800. Later the son went to England to study, spent four years in his mother's native Norwich, went to France, and returned to work as an itinerant artist in the south after 1815. There were other artists in the family, including James Earl (1761-1796) brother of Ralph, who also studied in England and exhibited at the Royal Academy, returning to America in 1794. James, and not Ralph, as is sometimes stated in reference works, was the father of Augustus Earl (1793-c. 1833) who was born in England and is best remembered as the draftsman on the South American expedition of the *Beagle* in 1832. The name of the family is frequently spelled Earle in English records.

Although it is not known how Ralph Earl

received early instruction, it is thought that he may have been chiefly self-taught when, as a young painter from Massachusetts, he attempted to establish himself as a portrait painter in New Haven, Connecticut. Dunlap's inference was probably not correct in saying that he was trying to paint 'in the manner of Copley'. Since there is scant likelihood that Earl could have seen examples of the latter's work. However, in essence, the remark has substance, as there is a strong connection between the two in their directness of approach and in their concern with those accessories which indicate the environment and occupation of the subject.

It has frequently been stated that Ralph Earl painted a portrait of George III while in England. This has, however, not been established. Nevertheless, it seems very likely that the few portraits known from the English period are by no means all that are in existence, as the painter of so accomplished a work as the present one could not have entirely lacked opportunity.

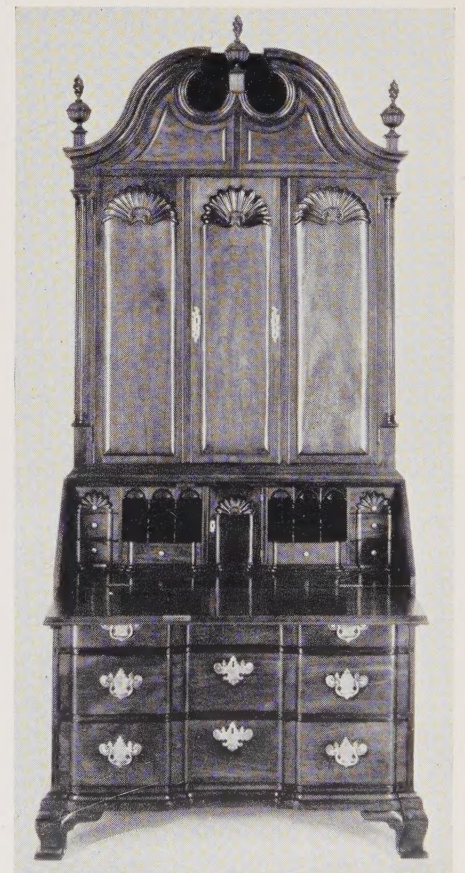
Nineteenth-Century American Paintings

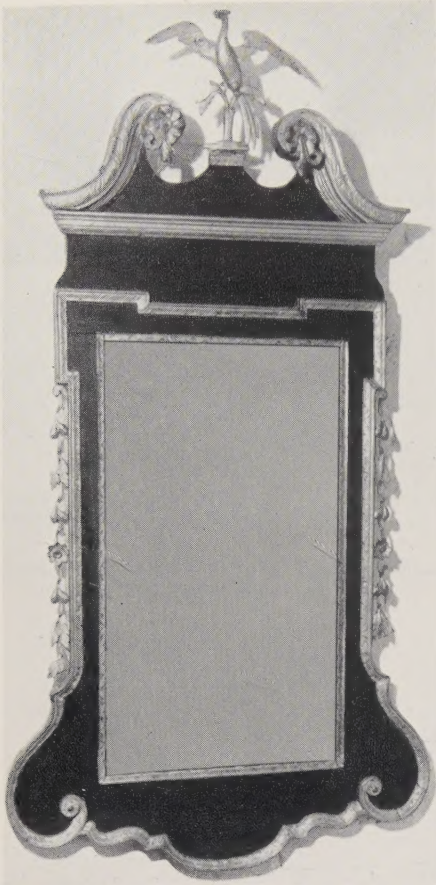
THE much greater flexibility which enables museums today to share their resources, and the great improvement in the safe transportation of works of art, make it possible for exhibitions to be sent on the road with assurance. It has, in fact, come to be almost a rare event for a loan exhibition not to be scheduled for more than one appearance. The purpose of the Museum Exhibitions Association is clearly indicated in its name, and its present offering is the loan exhibition of American nineteenth-century painting, which, after an opening at the Carnegie Institute in Pittsburgh in October, went to museums in Utica, New York; Richmond, Virginia; Baltimore, Maryland; and Manchester, New Hampshire.

The selection of the works of sixteen artists, from Washington Allston, at the outset of the

Newport blackfront desk and bookcase. By the Townsend-Goddard cabinetmakers, circa 1768. Henry Francis du Pont Winterthur Museum.

century to Sargent and Whistler at its close, ignored the conventional choice of the landscape painters of the so-called Hudson River School, the Peale family with their still-life paintings, and turned definitely to the lately ignored Ralph Blakelock, A. P. Ryder, John H. Twachtman, William M. Chase, Childe Hassam: and the work of three who became expatriates, Cassatt, Whistler and Sargent. For mid-century there were the genre painters, Mount, Blythe and Bingham; although the very juxtaposition of their names indicates their dissimilarity. The





A Philadelphia mirror which originally belonged to Martha Washington. Recently acquired by Mount Vernon Ladies' Association.

century was, however, a century of 'trends', reflecting at a distance the prevailing taste of Europe, even when the artists remained at home. Scenes of Mississippi River life adjust their realism to conform to Victorian taste. David Blythe is a backwoods Daumier, and George Inness a Barbizon painter of definite attainment. Homer and Eakins remained at home, isolated, but triumphing in their failure. Homer's brief visit to Europe was unproductive, and it seems unlikely that the capitals of Europe would have improved his art or that of Eakins.

To the later romantics, Blakelock and Ryder, Washington Allston stands as a forerunner, a gifted painter, who studied assiduously before the works of Rubens and the Venetians, avowed his indebtedness to English technique, and professed an admiration for Fuseli. He is represented here by *The Flight of Florimell*, an illustration to Spenser's *Faerie Queen*. Like Fuseli he was

Washington Allston. 'The Flight of Florimell'. On loan to the Carnegie Institute, Pittsburgh, from the Detroit Institute of Arts.

drawn to subjects from literature, provided they led to a contemplation of sublimity, nobility and beauty. He turned to Milton for his *Uriel*, to the Old Testament for his paintings of Elijah and of the Flood. *Florimell* is one of the paintings which he mentions in a letter of 18th May, 1821, in which he lists eleven subjects executed in 1819-1820. His subject is found in the first canto of Book III, the first appearance of Florimell, in her dress of gold, on her white palfrey, her gaze turned backward in fright. Allston was greatly attracted to Spenser and apparently planned to use other subjects from the *Faerie Queen*. But his work at this time turned to the monumental *Belshazzar's Feast*, the painting of which proved disastrous in every respect. An early biographer, Moses F. Sweetser, says the *Florimell* belonged to the artist's friend Loammi Baldwin.

Washington Memorabilia

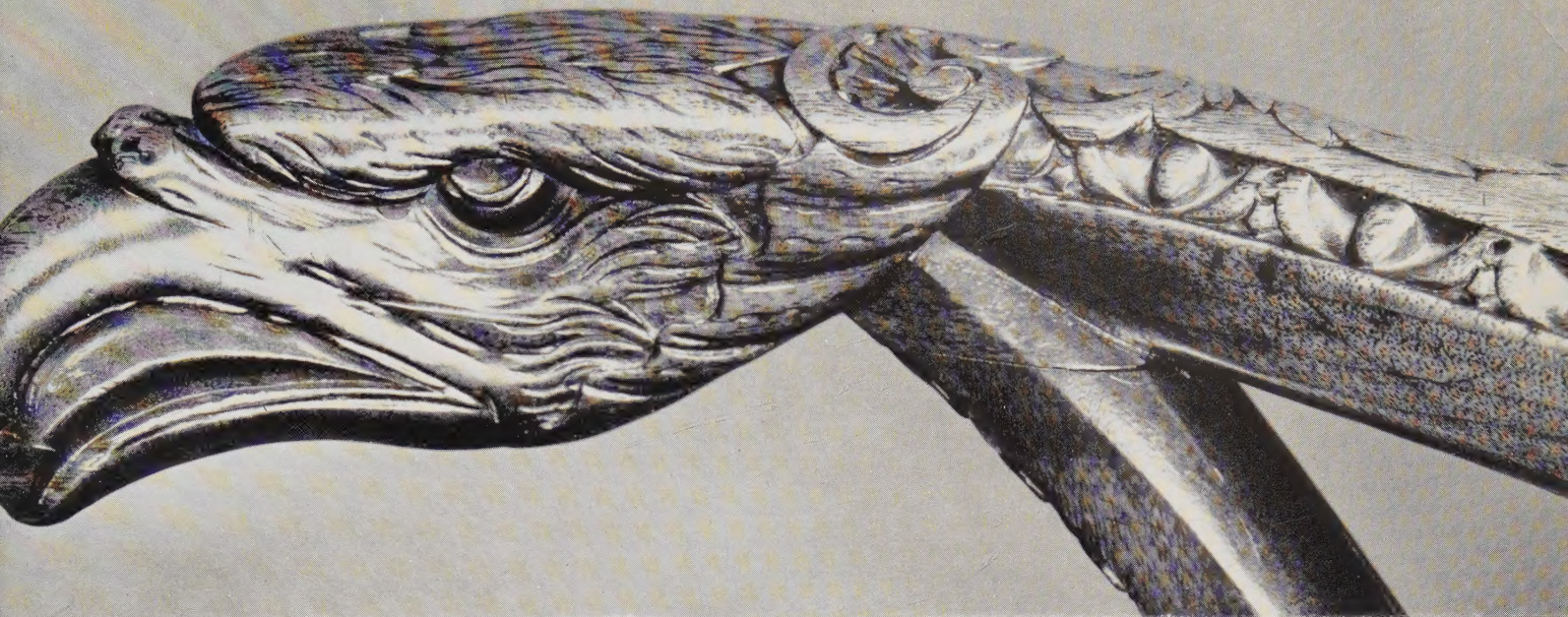
EVER since 1860 the prime motive of the Mount Vernon Ladies' Association has been to bring back to Mount Vernon 'the original household furnishings of Mount Vernon and the personal possessions of General and Mrs. Washington'. These had become widely scattered by mid-nineteenth century, as many pieces had descended in the family of Martha

Washington as the inheritance of grandchildren through her first marriage. Of these, many items that passed into the Lee family have already returned to Mount Vernon, either as a permanent acquisition or as a loan. It has remained for the purchase of the G. Freeland Peter Collection in 1956 to bring back to Mount Vernon objects inherited by Martha Washington's second granddaughter, Mrs. Thomas Peter.

Among the furnishings, which are comparatively few in number, is a mahogany and gilt mirror of architectural type and probably of Philadelphia origin, with scrolled pediment, phoenix finial, gesso leafage at the sides, and carved, shaped apron. This is a fine example of what has been popularly called a 'Martha Washington mirror'. The reason for this was never given, except that, as in the case of the 'Martha Washington sewing table', one was said to have been originally at Mount Vernon. It is now apparent that such a mirror actually was at Mount Vernon. Furthermore, while it may not seem reasonable to appropriate her name for what was, after all, a very fashionable mirror of the time, her name is further associated with the type since she gave one to the wife of a senator from New York. This is referred to in Downs' *American Furniture*.



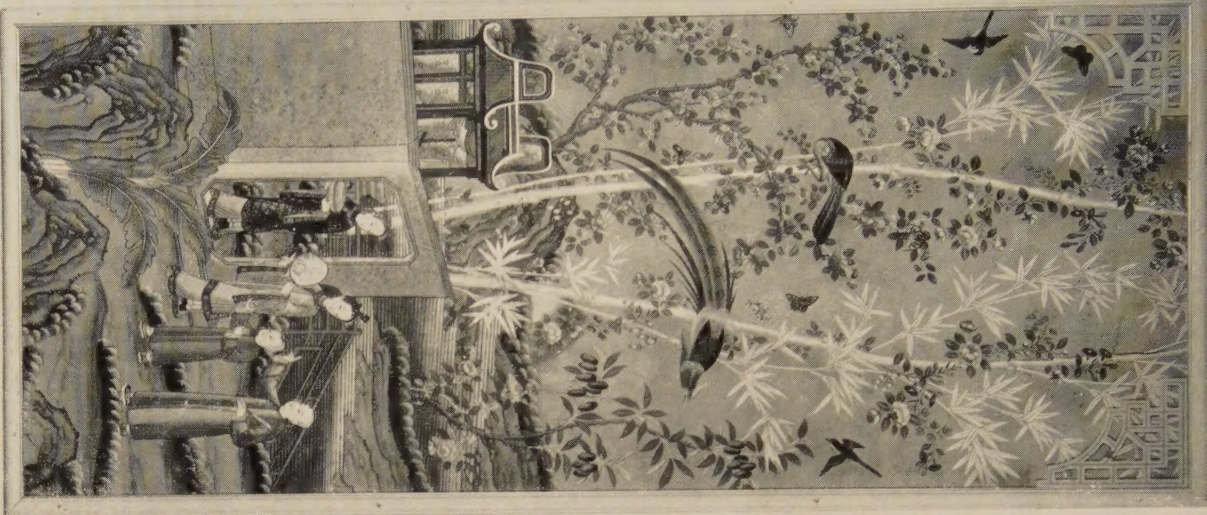
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